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LIFE AFTER JEFF: THE BIG INTERVIEW

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WHAT'S GOING ON?

PARAMORE
POSTER PULL-OUT!

NEW FOUND GLORY
THEIR AMAZING RESURRECTION!

6
UNSEEN SHOTS!

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CONTENTS

ISSUE 1584 SEPT 5, 2015



HELLO, READERS. What a weekend that was! From PVRIS (the breakout performance of the weekend) to Metallica (the most thrilling set I'd heard from them in years), to Bring Me The Horizon (headliners elect pull off biggest show ever!) and (well, what's the point of being Kerrang! Editor if you can't give props to your favourite set of the festival) the vicious return of The Bronx (the proper one, not the Mariachi one), anyone who attended Reading & Leeds this weekend will never, ever forget what went down. And if you do, now you've got this magazine to remind you of what happened!

James
Editor

NEWS ON THE COVER:

New Found Glory (p14) talk the future and we find out what's going on with **Neck Deep (p16)**.



FEATURES

ON THE COVER: Bring Me The Horizon (p38) return with That's The Spirit – and things will never be the same again... Plus, we join Kerry Kind and Tom Araya as **Slayer (p44)** try to cope with life after Jeff.

POSTERS ON THE COVER:

Photos of **Hayley Williams, Jeremy Davis** and **Taylor York?! Looks like a Paaaramorrrre poster special**

REVIEWS

Double album? Double awesome, as **Iron Maiden (p50)** return with a two-disc masterpiece, and the coolest Eddie we've seen in years. **Against Me! (p51)**, meanwhile, treat us to '23 Live Sex Acts' on their new live album, and **Ozzy** tells of the madness surrounding **Sabotage by Black Sabbath (p54)**.

GIGS

Moose Blood get ready to bro-down with **Creeper (p56)**, while **Funeral For A Friend's** Matt Davies-Kreye talks us through Bridgend's rock scene (**p58**).

«READING LEEDS» 2015

So, **Bring Me The Horizon** proved they're the kings of British rock, **Metallica** reminded us that they're the kings of metal (sorry, Manowar), **All Time Low** got half their

fans onstage, and **PVRIS** couldn't fit their audience in their tent. And that's nowhere near the whole story of everything that went on at Reading & Leeds this weekend.

You'd need about eight pages to even begin to capture all the madness, mayhem and mud. Well, turn over... 'CAUSE THAT'S WHAT WE'VE MADE FOR YOU!

COVER PHOTO: ANDY FORD CONTENTS PHOTO: IAN COLLINS



SLAYER p44

Kerry King's soul spotted the Party Rings at the buffet...

«READING
LEEDS» 2015

THE ULTIMATE REVIEW!

AT THE WEEKEND, TWO CITIES HOSTED ROCK'S BIGGEST BASH TO SEE THE SUMMER OFF IN STYLE. **ALL TIME LOW, HORIZON, METALLICA** AND LOADS MORE PARTIED HARD. RELIVE EVERY MOMENT HERE...

WORDS: TOMAS DOYLE, JAMES HICKIE, SAM LAW, MARK SUTHERLAND, NICK RUSSELL, PAUL TRAVERS
PHOTO: CHRIS CASEY, IAN COLLINS, ANDY O'ALLACHER



ALL TIME LOW KKKKK

THE BALTIMORE POP-PUNKS BRING THE SUNNY TUNES AND SUNNY SUN

■ THE BROODING skies suggest a dreadful downpour. In these situations, it takes someone very special to punch the sunshine through the clouds. And no band today are better for it than Alex Gaskarth and co. In the best possible

way, this is much like the Baltimore boys' previous gigs here: incorporating winning tunes (Lost In Stereo), smattering of smut – guitarist Jack Barakat suggesting his penis has shrivelled due to preshow nerves – and a stage-invasion of ecstatic fans. Weightless once again proves a high point, finding Alex Gaskarth declaring 'It's gonna be my year'. Well, guess what? Having announced onstage that they've got an enormous UK tour coming in February, it looks like 2016 is going to be ATL's year, too. (JH)

STAR SHOUT!
ALEX GASKARTH
(VOCALS/GUITAR)

HOW DOES IT FEEL TO BE BACK AT READING & LEEDS, ALEX?
"It's incredible. This is a place that's been really good to us, and it feels really special every time we come here."

YOU'RE ON AFTER PANIC!. DOES THAT MEAN YOU'RE GOING TO HAVE TO UP YOUR GAME?
"Well, those guys are great, so you always have that thing in your head that you're following something great, but that's cool. It stops you getting lazy."

WHO'S THE WORST BAND TO FOLLOW?
"We did a festival once when we came on after some total metal band. It was like, 'Ooooh, Damned If I Do Ya... is not gonna be these people's jam!'"



12:00 HELLOOOO, WEEKEND!

Let's party. Let's get silly. Let's blow away summer with one last weekend of festival madness! Ready? GO!

12:01 Just as they say if you hold a shell to your ear you'll hear the sea, you imagine holding a bottle of Corona to your lug will evoke the strains of **MARIACHI EL BRONX (KKKK)**, who bring the sun and a suitably party-tastic soundtrack with them to open proceedings.

12:03 Frontman Matt Caughthran dedicates 48 Roses 'to the troublemakers', of which there seem to be many, even at this early hour.

12:53 Speaking of being provocative, suggesting you're more a fan of Leeds than Reading is certainly that, yet **NECK DEEP (KKK)** frontman Ben Barlow does so anyway.

13:22 The sing-along of A Part Of Me proves the highlight of a set that's generally more overwhelmed than overwhelming.

14:01 In one of the tents, **ECHOSMITH (KKKK)** frontwoman Sydney Sierota skips onstage wearing a pretty yellow dress, singing an even prettier song (Let's Love). Then she starts spinning the prettiest pink parasol.

14:14 Just when you're thinking the Smith might be a bit twee for Reading, however, Syd gets vicious. "Who's excited about life?" she hollers, ordering the crowd to do a Slipknot-style crouch-and-jump, before Cool Kids' rousing sing-along is dedicated to "all the outcasts". Metallica will probably still sleep easy, but it's one of the weekend's classic emo moments.

14:17 **GOD DAMN (KKK)** roll onstage full of a heady combination of warm festival lager and mid-eyed punk'n'roll spirit. And with Sabbath riffs as big as frontman Thom Edward's barnet, the heavy twosome provide some welcome air-guitar tunes.

16:30 Somewhere backstage, **DON BROCO (KKKK)** frontman Rob Damiani is doing yoga to warm up.

16:50 Less prepared is bassist Tom Doyle, who rushes to join his bandmates, admitting, "I didn't realise we were on!"

17:07 They bust out 'The Walk' during Priorities. The crowd break out 'The Mosh'. Good work, lads.

17:31 **THE MENZINGERS (KKKK)** Tom May looks so amped to be here, we're a bit worried he's about to punt a hole in the floor of the stage from all his stomping around. We approve.

19:15 There's little doubt that **MODERN LIFE IS WAR (KKK)** are one of the best exponents of emotional hardcore in recent memory – sadly, a relatively apathetic tent and some sketchy sound stops them from hitting the peaks they're capable of.

20:13 It's double-bubble for **THE BRONX (KKKK)** today, fresh from Mariachi-ing the Main Stage earlier today,

STAR SHOUT!
BRENDON URIE
(VOCALS)

WHAT DO YOU HOPE TO SEE DURING FESTS?
"Oh, man, naked crowd-surfing! That's something you only see at festivals, and it's never not funny."

ISN'T THAT DISTRACTING?
"Ha! Not really. I just think it's funny when you see it out of the corner of your eye."

PANIC! AT THE DISCO
KKKK

BRENDON URIE RETURNS TO BOTTLE LIGHTNING ONCE MORE

■ **FEAR NOT** – nine years since a missile felled Brendon Urie on this very stage, Panic! produce a set you're more likely to want to bottle the essence of

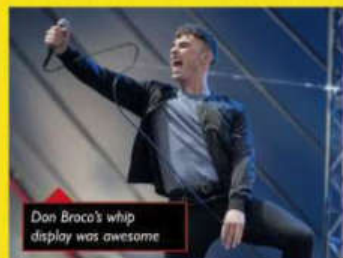
than... well... bottle. Thankfully, it's only the microphones that are a knockout today – gold-plated, no less – though there are moments during proceedings that are less than medal-worthy. For all the glitzy aesthetic onstage, Vegas Lights is plagued by sound problems. Then there's a slavishly respectful version of Queen's Bohemian Rhapsody, which is just weird. Cue: I Write Sins Not Tragedies, which provides a timely injection of substance under Panic!'s own banner – and proves that Brendon Urie performs hits, not (just) covers. (JH)

the original incarnation of the LA punx is about to get a touch more... rowdy.

20:14 Bedlam ensues as vocalist Matt Caughthran conducts the madness from the edge of the stage with almost frightening ease. "Let me see what you've fucking got for me, Reading!" he bellows as bodies fly. Someone call health and safety.

21:26 It's testament to **SIMPLE PLAN (KKKK)** that despite being up against Limp Bizkit on the other side of the field, the Lock Up Stage tent is positively rammed as the quintet bounce onstage like excited puppies at feeding time.

21:28 Sure, they might be as cool as sandals over socks, but this is an absolute masterclass in bouncy pop-punk to scream, squeal and pogo along to.



21:30 "We're going to party like it's 1999!" declares Fred Durst. It was actually 2000 when **LIMP BIZKIT (KKKKK)** made their name at Reading. Fred's baseball cap is now green, but some things don't change. Rollin' is still immense.

21:58 Bizkit's version of Rage Against The Machine's Killing In The Name prompts mayhem, but Break Stuff proves

so incendiary. Fred has to stop halfway through for everyone to calm down.

22:10 A massive queue forms outside the festival Lost Property office, as thousands of punters look for the shit they just lost.

22:45 There can be few safer pairs of hands to round off a mud-soaked day in the field than **NEW FOUND GLORY's (KKKK)**. Yes, it feels like we've been hearing some of these songs since the beginning of time (Oh hi there, My Friends Over You), but the sight of the band really finding their feet as a quartet and sounding (and looking) better than ever is enough to warm the cockles of any pop-punker's heart. Now, someone get us back to our tent.

The 'Durst On Darwin' lecture got underway



FRNKIERO AND THE CELLABRATION

KKKK

A NIGHT OF ANGER, NOISE AND LOVE FROM
THE CARDIGAN-LOVING PEOPLE'S PUNK

■ WHEN GERARD Way opened up the Radio 1 Stage at Reading & Leeds last year, the tent was beyond packed. Starting at a less ungodly hour, Frankie is playing to a less-full house, although this is perhaps not surprising. Of all the MCR alumni, the guitarist displayed the edgiest musical leanings with his LeATHERMOUTH and Death Spells side-projects, and his post-MCR output bleeds raw noise from the ragged edges of its otherwise melodic heart. Clad in that omnipresent beige cardigan, Frank still looks like a character that should have been played by Jake Gyllenhaal circa 2001 and, as the band thrash through the mangled punk of .neverenders., he still rocks and writhes like a man sweating demons from every pore. It isn't always comfortable viewing, but this is still fabulous stuff. (PT)

Hands up if you used all the
dye before the bloke next to
you could have some



What's that in your
eye, Frank? "It's just
me hair-o"



12:01 "Are you fucking ready?" roars
FEED THE RHINO (KKK)

cannonball Lee Tobin. Good morning to you, too, sir! Welcome to Leeds. Two-hundred-odd miles from Reading, proceedings are getting underway in the heaviest way imaginable. The cavernous Main Stage is a jarring scene-change for a band of hard-nuts used to sweat-stained backrooms, but they thrash the space like



"The edges of Feed
The Rhino's caption
box are here, here..."

badgers trapped in a festival bog regardless.

12:09 There are circle-pits spinning left and right. Lee's already invaded the crowd. Talk about opening with a bang.

12:56 A mischievous cameraman picks out **LONELY THE BRAVE'S (KKKK)** supermarket bag full of lager. Which surely ranks as the weekend's worst abuse of rider privilege.

13:22 The band have no need for liquid courage, mind. Not when you're pumping out the most grittily soulful sounds of the festival, with Trick Of The Light and Backroads bringing a dose of beautiful melancholy to the day.

13:44 A threatening deluge subsides just in time for **AGAINST ME! (KKKK)** to whip on, with an incendiary True Trans Soul Rebel lighting the fuse.

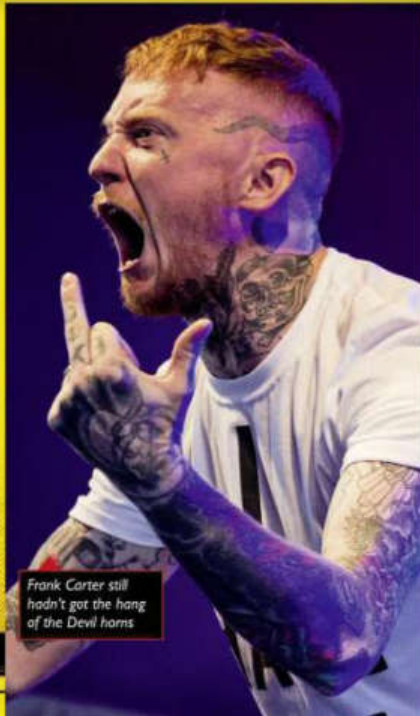
13:52 Seemingly trying to break a record for the amount of songs they can fit in, Laura Jane Grace's punk pack rip through **FUCKMYLIFE666**, Unconditional Love and Pints Of Guinness Make You Strong like they're doing a 100-metre sprint.

14:05 Concussive drums and shards of jagged guitar are flying through the air like the Apocalypse has started early. Is this the end of life as we know it?

14:06 Not quite, it's **HAWK EYES (KKKK)** thrashing through Scorpio like their lives depended on it. Making far more noise than anyone bar Metallica, the following half an hour sounds like an explosion in a riff factory.

15:07 Oh hello, **QUEEN KWONG (KKK)**. Yeah sure, we want it weird.

15:18 Frontwoman and one-time Trent Reznor protégé Carré Callaway heads down into the photo pit and starts screeching into people's faces while her band's bad-trip psychedelia swirls hypnotically. This is a very good thing. 15:30 Blimey, when did **MOOSE BLOOD (KKK)** get so popular? It doesn't seem five minutes since they were playing tiny clubs to small knots of dedicated fans, but today the tent is rammed as they break out Bukowski, and almost everyone is singing along.



Frank Carter still
hadn't got the hang
of the Devil horns



Cancer Bats:
"LEEDS! PULL
MY FINGER!"



"Bollocks," thought
Laz: "I forgot the side
of my shirt again..."



Laura Jane Grace's
Sharpie-boredom
got out of hand



Refused don't always
dress as waiters. But when
they do, they're smug

REFUSED K K K K

REUNITED SWEDES PROVE THEY'RE
NO LONGER "FUCKING DEAD"

■ A LOT of bands can claim to have been influential, but few have had quite the impact of Swedish punks Refused. If anything, their 1998 album, *The Shape Of Punk To Come*, was too far ahead of its time. First time 'round they dissolved in acrimony and obscurity, but their insistence that hardcore could be

twisted into inventive new shapes would go on to have a huge effect on punk and metal to come – helping to shape at least half the bands who've already appeared on this stage today. If the headliners didn't still have the fire, all that would be so much history, but as they explode into the furious *Elektra*, with Dennis Lyxzén screaming that 'Nothing has changed', it's clear that this is still an extraordinary band. A late start and truncated set is the only negative as Refused bring Leeds' first night to a sweat-drenched and quivering conclusion. Fucking bad-ass. (PT)

BYE-BYE GASLIGHT

READING & LEEDS WERE
THE NEW JERSEY PUNKS'
LAST UK SHOWS. SEE
YOU, LADS. SNIFF...

SEVEN YEARS. It's been a hell of a trip with you, THE GASLIGHT ANTHEM (K K K K K). The burst from obscurity in 2008 when, without having ever written about them before, we were so blown away, we put them on the cover. Four LPs followed, establishing the New Jersey lads as American rock's warmest lights.

But times change. Backed by Get Hurt's upturned heart, with the pained uncertainty of "indefinite hiatus" looming, there's a bittersweet flavour today. Thankfully, in the event, it's less bitter than sweet. Brian Fallon – whose lopsided smile looks every mile as roadworn as his lyrics – heads a zero-indulgence, hit-laden charge that sees *Handwritten* crackle with heartbreaking poignancy, while *Howl* and *American Slang* ache with Americana. And there's a closing salvo – The '89 Sound and The Backseat – of such perfectly melancholic nostalgia it wrings tear ducts dry. Most strikingly, despite tangible weariness, The Gaslight Anthem look nothing like a spent force. They seem tight, grateful and – in the case of Brian, saluting his way offstage – tantalisingly hopeful. Let's hope it's a wave farewell, not goodbye. (SL)



17:10 Forget Alan Partridge as Norfolk's maddest man, because Watford's wildest is back. **FRANK CARTER & THE RATTLESNAKES (K K K K)** are as furious as you might hope, although the man himself sounds more chipper than angry as he enthuses about his seventh outing at this festival.

17:24 Just in case we thought he was going soft, Frank finishes with the sludgy invective of *I Hate You* – a song that pulls fewer punches than Philip H. Anselmo in a bar brawl. Welcome back, Mr Angry.

18:10 A lot of bands and frontmen would have a problem following that, but **BEARTOOTH (K K K K K)** are not most bands. Caleb Shomo, meanwhile, has more self-confidence than Usain Bolt entering the parents' race at a school sports day. As volley after volley of disgusting numbers explode, they out-pit Frank Carter. Which is very pit-y.

19:01 **BURY TOMORROW (K K K K)** are no slouches in the Fight Club stakes, either. "Leeds, it's time to move," demands Dari Winter-Bates like some sort of rogue estate agent.

19:30 The hugely anthemic closer

Lionheart arrives, with an invitation from Dani for the crowd to come forward for "high-fives and stage-dives". Chaos predictably ensues.

19:33 "I just can't get enough of you!" gushes **WE ARE THE OCEAN'S (K K K)** Liam Cromby on *Good For You*. They're good, but half an hour is perfectly adequate for the Essex boys.

20:30 There's no band here as good at turning riffs into pits as **CANCER BATS (K K K K K)**, proven as they

launch into *Hail Destroyer*.

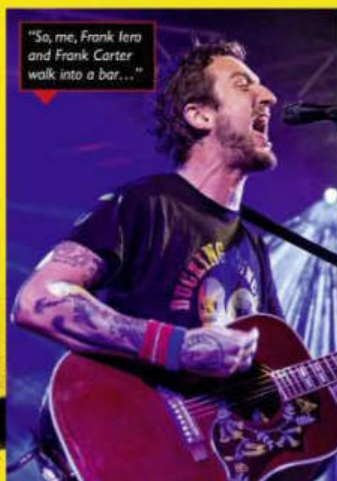
20:39 Liam Cormier seems to morph into Otto from *The Simpsons* every time he talks. Which is cool, obviously.

20:45 "Listen all y'all, this is sabotage! Has anyone ever owned a cover quite like the Bats with their now-legendary set closer?"

21:32 "Leeds, Leeds, Leeds... I've paid to get into this festival, I've played the Main Stage... You could say I've done it all!" declares Loz Taylor of **WHILE SHE SLEEPS (K K K K)**. Members of the band have worked the bars here before now, in fact, and they return to their spiritual home in fine slamming form.

21:41 Seven Hills gives way to Four Walls and the result is one hell of a rumble, as the local-ish heroes leave limbs wrecked and ears ringing.

21:55 "This is a special song for a special show!" yells **FRANK TURNER (K K K K K)** before *The Ballad Of Me And My Friends*. Leaving the mic for a mo to indulge in a huge grin, it turns into the kind of barrier-blurring sing-along that reaffirms the Winchester troubadour's uncanny ability to bond people with the simplest of tunes. Tonight, he's perfect.



"So, me, Frank Iero
and Frank Carter
walk into a bar..."

PIERCE THE VEIL

KKKK

VIC FUENTES AND CO TURN READING INTO A WASTELAND

■ "READING, ARE you having the best day of your life, or what?" asks PTV lynchpin Vic Fuentes after Hell Above. A touch strong, maybe, but Vic certainly looks like that's what he's having today. And with a fully-working set of

arms now, guitarist Tony Perry has returned to the ranks after a summer missing out on Warped Tour, and his grin's even bigger than Vic's at being back onstage. This Is A Wasteland and King For A Day are killer slices of riffsy pop-punk perfection, and as Vic signs off with, "Thank you for making this the biggest, craziest show ever," you can't help thinking that when their new album *finally* emerges, Pierce The Veil will be unstoppable. (JH)



STAR SHOUT! VIC FUENTES (VOCALS/GUITAR)

YOU'RE BACK IN THE UK AGAIN. DO YOU LOVE US?
"Of course we do! We love coming over here. You guys have the craziest festivals here. Reading & Leeds is like Warped times a thousand, but with crazy, drunk British people."

IS IT NICE TO HAVE TONY BACK?
"Yeah, it's great. Warped in America was cool, but it was a little weird being onstage without him. But he's all better now, and it's awesome!"



The Mini Band with BMTH: Heroes Of The Day



BABY METAL'S YMCA cover needed work



It was a sad day when Patty lost his arm in a photo-box accident



Becca Macintyre: rubbish at picking her nose

11:30 Having been asked to play after a video of them playing Metallica tunes went so viral The Four Horsemen themselves liked it, today is clearly the Most Awesome Day Ever for **THE MINI BAND (KKKKK)**. And despite being aged between 12 and 14, they stroll on like they own the place and deliver a version of Enter Sandman that's even more passionate than we'll get from the real thing tonight. Ace.
12:00 They're not the only confident young'uns. According to their intro video, **BABYMETAL (KKKK)** have 'countless legendary achievements'.
12:15 The frenzied reaction to Gimme

Chocolate! suggests there are more than a few audio chocoholics here today.
12:45 It appears **FIDLAR (KKK)** singer/guitarist Zac Carper has other ideas about what he craves wearing a T-shirt that says: "Wake up, Jerk Off, Cry".
12:58 Their folk-punk is alright, but is proving less than awesome here. Shame.
13:38 There's never a dull moment with **MARMOZETS (KKKKK)**, though. "Oh my god, this is fucking awesome," singer Becca Macintyre enthuses during opener Move, Shake, Hide – before acknowledging the younger crowd members. "Sorry for the language, kids!"

13:56 Things we didn't expect to witness today: Marmozets having a quick blast through Black Sabbath's Iron Man.
15:01 Emerging from a haze of purple smoke, **NO DEVOTION (KKKK)** belt straight into a set of wistful, '80s-tinged melancholia. With main man Geoff Riddy's vocals at their piercing best, this is gold.
15:46 Patty Walters of **AS IT IS (KKK)** is lobbing his mic around with so much reckless abandon that you fear for the heads of his bouncing onstage compadres. And while the pop-punks' sound is a little hit and miss, the ruthless catchiness of their songs carry a baying crowd to a state of ecstasy.



STAR SHOUT!
LYNN GUNN
(VOCALS/GUITAR)

**WHAT DOES
PLAYING AT
READING &
LEEDS MEAN
TO YOU?**

"What does Reading & Leeds mean to us? It means chaos. It means nerves. But a good chaos!"

**YOU KEEP
SMASHING IT
OVER HERE - YOU
LOVE US, RIGHT?**

"Of course we do! Slam Dunk was really, really great. It felt like something really big was happening to us, and it feels like it's just getting bigger! It feels like every time we come here, you guys are even nicer to us than the last time!"

Turtlenecks: because you can never be too hot in a boiling, rammed tent



PVRIS

KKKKK

**IF YOU COULD GET IN, YOU WILL
HAVE SEEN GREATNESS**

■ SO, OUTSIDE the tent, there are folk amassing 20-deep. Inside, it's more tightly packed than a collapsed star. Onstage, there is 2015's brightest new star, Lynn Gunn,

so busy is it, that a "crowd swarm" warning is set off, bringing a bunch of health-and-safety folks to check out what the hell's going on. When they finally arrive onstage, 30 minutes after the scheduled time, it's like an explosion of sheer joy. St. Patrick and Ghosts are insane, while My House prompts a genuinely exhilarating sing-along. Foo Fighters in a tent in '95? Nah, mate, we'll be telling the story of PVRIS in a tent in 20 f ()

BRING ME THE HORIZON

KKKKK

HELLO, METALLICA, WE'RE STEALING YOUR THUNDER. YOURS, HORIZON...

■ "YOU'RE ALL aware of what's about to happen, right?" Radio 1 Rock Show maestro Daniel P. Carter warns this Main Stage crowd beforehand. Handily, if you don't, there's a tongue-in-cheek health-and-safety video courtesy of Bring Me The Horizon to inform you it's time to "open this fucking place up as big as it will go". And with that, any worries that the mellower material from forthcoming fifth album *That's The Spirit* might make for a more sedate set evaporate. Yes, they open with *Happy Song*, but it possesses a harder edge live and is followed by *Shadow Moses* and *The House Of Wolves*, replete with visuals of burning churches, the Ku Klux Klan and nuclear explosions. And while Oli's rallying cries hit some new lows today ("Pull your fucking tampons out," he goads at one stage), that brash front slips when he acknowledges an audience without which he'd be "fucking dead". And they're rabid, turning the whole arena into a pit. What's all this mean? BMTH are ready for something enormous. (JH)



Oli didn't like the look of the traffic on the M4



For some reason, the backdrop was booing

ROYAL BLOOD

KKKK

BRITAIN'S GROOVIER DUO KICK OUT THE JAMS

■ THAT'S AN awful lot of fuzz. That's an awful lot of groove. That's an awful lot of power. That's Royal Blood in a nutshell, but their appearance on the Main Stage to an enormous crowd is so much more than that. Frontman/bass hero Mike Kerr has basically morphed into Jimmy

Page with two less strings, riffing like a god on *Figure It Out* and *Ten Tonne Skeleton*. There's the odd less-than-electrifying moment – even with a new song, there's a lot of time-filling jams, and even when crowd-surfing, drummer Ben Thatcher looks bored – but as they riff through the day's second appearance of Sabbath's *Iron Man*, everything feels amazing. There are riffs simply pouring out of Royal Blood, and on this form, that second album should be a bloody monster. (NR)



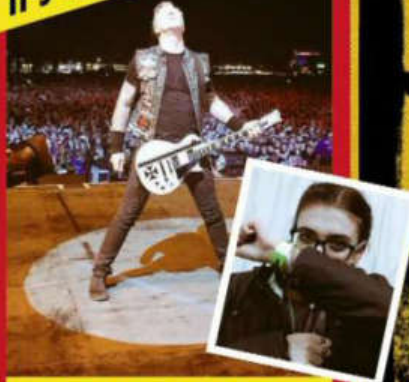
METALLICA K K K K

THE FOUR HORSEMEN GALLOP ON TO GLORIOUS VICTORY. AGAIN...

■ "WE'RE METALLICA," announces James Hetfield, striding onstage. "This is what we do." And don't we just know it. In recent years, barely a UK summer has fizzled into drizzle without a good look at them in action and, while such familiarity will never breed contempt, it does render proceedings a little less special. So, the crowd is smaller than for Royal Blood, and less hyped than for Horizon. But, in fact, this is one of Metallica's most committed recent performances. Stripped of gimmicks, the set list may be as predictable as that other overused staple of late-summer Saturday night entertainment, The X Factor. But the soundtrack's a whole lot better. So, Master Of Puppets stomps harder than ever, One brings the emotional heft and the pyro'n'beachball-strewn encore of Whiskey In The Jar, Nothing Else Matters and Enter Sandman is as gripping as anything Reading hears all weekend. So yeah, Metallica still do what they do, but they do it better than anyone else. Sometimes, that's more than enough. (MS)

Popeye's guest spot was a real treat

COMMUNITY
IT'S YOUR PAGE, YOUR LIFE!



WINNER!

MY FRIEND OF SELFIE

@LeanneWoodfull reckons she had the "Best seats in the house!" BEHIND Metallica onstage. Which, Roger us sideways with a chainsaw, is one of the best things we've ever seen. You win a load of Horizon Supply Co. swag! You lucky lady.



FEST OF THRONES

"Just met Samwell," says @Jameshadouken. We saw him, too, going on about winter coming. In August. Thanks.



ENTER BACKSTAGE-II!

"Met @roureynolds at Reading - such a chill guy!" says @astelia. Dunno, he looks pretty warm with his hood up there.

16:42 AND SO I WATCH YOU FROM AFAR (K K K)

have much of the tent scratching their heads with their skyscraping epics - yet despite some inconsistencies, when they hit their stride, they're truly majestic.

16:54 For those of you who don't know who we are, we're ALEXISONFIRE (K K K K). For those of you who do, push everyone else out of the way. Wade MacNeil says by way of (re-)introduction to the Ontario mob.

17:20 It wouldn't be an Alexis show if vocalist George Pettit's shirt didn't end up torn to shreds. The punished garment finally gives up the ghost during Drunks, Lovers, Sinners And Saints.

17:22 The late running of The Pit stage means that BARONESS (K K K K) play most of their set to a tent of confused looking PVRIS fans. Still, their epic riffola is of such gut-wrenching power that by the time they're done, you fancy they've converted at least a few first-time listeners.

17:31 Frontwoman Ellie Rowsell is wearing a Spice Girls T-shirt, and WOLF ALICE (K K K K) soon put the "Grrr!" into "Girl Power". A much spikier proposition than on record, feral, Pooies-ish versions of Fluffy and You're

A Germ prove Wolf Alice aren't just wannabes, but the perfect band to spice up your altrock life.

18:15 RADKEY (K K K) are probably wondering why they're playing to a few dozen people while Royal Blood pull a huge crowd. Their garage rock is certainly as powerful as RB's, although only a pugnacious, punkabilly version of Depeche Mode's Personal Jesus truly stands out.

19:12 ATREYU (K K K) launch into Right Side Of The Bed and suddenly every Tom, Dick and Harry in the crowd thinks they can scream like an absolute pro. Spoiler: they can't.



You wouldn't like Alexisonfire when they're angry...

21:14 TWIN ATLANTIC (K K K K)

start with a bang - literally. The initial streamer explosion is followed by more early bang(er)s: the fact that Free now surfaces a mere three songs in shows that - while their pyro might not yet be up to Metallica's standards - their songs can happily go toe-to-toe with anyone.

21:42 It's left to poor old GHOST (K K K K) to play at the same time as Metallica, but despite stiff competition and a less-than-packed tent, the likes of From The Pinnacle To The Pit detonate with evil aplomb. "You aren't too cold or wet are you?" quizzes Papa Emeritus III playfully - the wall of satanic horns he is met with suggest otherwise.

23:46 WE'RE DONE! Off to bed. Wake us up next year. ZZZZZ

THANK YOU! WE COULDN'T HAVE DONE THIS WITHOUT...

John Mac, Melvin Benn, Jane Kearney, Alice Walker and all at Festival Republic, Scott Bartlett and Screem Promotions, Aimi Lewis-Mattock, Jamie Stockwood and all at Zeitgeist, Victor Frankowski and Hello Content, Karen Smalley and all the students from The University Of Reading.

NEXT WEEK WIN! «READING LEEDS» 2016 TICKETS

We've still not been home to feed the cat, but already we're thinking about next year's bash! Want to be prepared ages in advance? Send us your pics from this weekend and the best one gets to come again next year!

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SUN 29 NOV - RESCUE ROOMS, NOTTINGHAM
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‘THAT’S THE SPIRIT’
NEW ALBUM OUT 11 SEPTEMBER



Spot the fan who took New Found Glory's cover of Kiss Me a bit too literally...

NEWS

THE BIG STORY
THE MOST IMPORTANT THING

NEW FOUND GLORY FOREVER!

WE CATCH UP WITH **NEW FOUND GLORY** AT THEIR SMALLEST SHOWS IN YEARS TO LEARN WHAT COMES NEXT FOR THE POP-PUNK TITANS...



POP-PUNK HEROES New Found Glory are used to putting on the kind of solid-gold shows that fans' dreams are made of.

So, it was no surprise when the band touched down in the UK before their Reading & Leeds festival performances and got stuck into two killer intimate shows at London's O2 Academy Islington. Naturally, K! headed down and caught up with Jordan Pundik and Chad Gilbert to chat revolving set lists, new material and the approaching 20th anniversary of the Floridian legends...

HI, GUYS! THESE WARM-UP GIGS ARE CRAZY! ARE YOU EXCITED TO GET OUT THERE?!

CHAD: "Yeah! Both nights here the set list is completely different, so it gives us a chance to y'know..."

JORDAN: "Practice a bit (laughs)!"

CHAD: "These shows are basically a chance for the die-hard fans to hear more stuff

from Resurrection and across our whole history... should they want to!"

SPEAKING OF RESURRECTION, YOU'RE RERELEASING THE ALBUM SOON, TALK US THROUGH THAT...

CHAD: "We really see Resurrection as our first album. It's our first record as a four-piece and we have sort of reinvented ourselves in lots of ways – when we have been on tour recently, we've played a lot of new songs. We wanted to drive home to what might be new fans of our band just what we're about these days. Hopefully there will be something on there people enjoy!"

JORDAN: "We get that there are bands who add a couple of photos to the packaging or whatever and try and get a rerelease out of it. What we've actually done is add a load of new songs, took some pictures *out* and made it just five bucks if you buy it from us at a show when we're on tour."

THE RECORD SEEMS TO HAVE SOMEWHAT REJUVENATED YOUR BAND...

CHAD: "It's been amazing how well the new album has been received! When we released Catalyst [in 2004], which everyone perceived to be huge at the time, we still had to introduce songs to the set slowly. The songs from Resurrection have clicked into our set really easily and that's been refreshing to see. I think that makes us confident taking more creative liberties in the future because we know our fans are going with us."

JORDAN: "What's really cool at the moment is that although we've been a band a really long time, when we play shows the front five or six rows are still younger kids in All Time Low T-shirts or Citizen T-shirts. I'm not really sure how we've done that – kept appealing to new audiences – but it's been amazing to see, especially on this album."



HOW HAVE YOU FOUND ADJUSTING TO BAND LIFE AS A FOUR-PIECE?

JORDAN: "It was easier writing together..."
 CHAD: "It's also been tricky in some ways, because we've never tried to recreate the sound of a five-piece, and at a time when production on records seems to always be about 'more more more', we actually have less now. But when we started listening to music, bands like Nirvana were all one guitar anyway, so I kinda like it."

WILL YOU EVER START LOOKING FOR A NEW SECOND GUITARIST?

JORDAN: "I really don't see us looking for another guitarist any time soon."
 CHAD: "It's pretty flattering, actually, because all these support bands come up to us and say, 'Oh, man, you sound huge, what backing tracks are you using?!' And it's like, 'No, dude, that's just me (laughs).'"

HAVE YOU CONSIDERED WHAT THE NEXT EVOLUTION OF YOUR BAND WILL BE AFTER THIS?

CHAD: "Perhaps, although we've not given it too much direct thought. The good thing about this band, in my opinion, is Jordan's voice – he holds it all together and makes everything sound recognisably like New

"WE HAVE REINVENTED OURSELVES!"

CHAD GILBERT

Found Glory, y'know. Again, I don't want to be afraid or pay too much attention to the outside world, and write with our instincts and from the heart. I put a lot of our ongoing success down to that."

HAVE YOU WRITTEN ANY NEW MATERIAL, THEN?

JORDAN: "We're always thinking about writing, although I really feel that with the rerelease there's plenty more life in Resurrection now."

CHAD: "A lot of the time it feels like you have to release an album at the smartest time for business. I'd like to just release a record when it's done and happening for us emotionally for a change. So, there isn't a concrete plan right now, but when it feels right, it will happen – and that could be the second we get back off tour or could take months. But I've already got a few ideas and sketches for songs recorded on my phone and things (gets out phone, starts snippets of acoustic songs)... the end product will probably sound nothing like this, though!"

NEW FOUND GLORY RELEASE RESURRECTION: ASCENSION ON OCTOBER 9 THROUGH HOPELESS

NEWS

THE FEED
THIS WEEK IN **ROCK**

NECK DEEP:

LLOYD ROBERTS LEAVES BAND

THE WREXHAM POP-PUNKS' GUITARIST STEPS DOWN FOLLOWING ONLINE ALLEGATIONS OF IMPROPRIETY...



LAST WEEKEND, following online allegations of sexual content being shared with an underage fan, Neck Deep guitarist Lloyd Roberts left his position in the Wrexham pop-punk band.

"Yesterday [August 22], there were some allegations aimed towards our band," said Neck Deep, via an online statement posted on August 23. "We feel that these situations should always be approached with the utmost regard for all parties, so we thank you for your patience whilst we have dealt with this matter internally."

It continued, "Whilst the full facts of the matter at hand are still unclear, our guitarist Lloyd Roberts has decided to step down from Neck Deep to focus on his family, as he does not feel comfortable having his reputation, or that of the band sullied further by these accusations. We sincerely apologise to anyone who has been caused distress or been affected by any of these events. As a band, we absolutely treasure our fans, we would not be anywhere without them, and we would never want them to feel disrespected or taken advantage of." Roberts became a father for the first time in February of this year.

The statement continued: "We would, however, like to ask you all to help be part of the solution, to not take part in posting rumours and gossip

on the Internet in the absence of clear facts. We also ask that you please refrain from attacking the people making these statements via social media - we do not want anyone to feel victimised in any way. Further; we cannot emphasise enough that serious allegations of this kind should ALWAYS be brought to the attention of the relevant authorities, and we urge anyone genuinely affected to use those official channels. All shows will go ahead as planned, and we thank you all for your continued support and belief in Neck Deep."

Days following Roberts' departure, North Wales' Daily Post reported that the 20-year-old had hired a legal team and gone to the police in a bid to clear his name.

"Last weekend, there were some very serious allegations made against myself and other band members of Neck Deep," he told the paper. "I was horrified and sickened by these accusations. I have now instructed lawyers and contacted the police in order to clear my name and to be proactive in confronting these allegations. I took the immediate decision to take a break from the band, which was a gut-wrenching decision."

The band played a Reading & Leeds festival warm-up show at Edinburgh Corn Exchange on Tuesday August 25, and then Friday at Reading and Leeds on Saturday. The band's touring guitar tech

replaced Roberts for these shows - there is no word on whether Roberts will be replaced on a permanent basis.

At the time of going to print, a spokesperson for the band said, "As a band, though the facts of the situation remain unclear, Neck Deep are in ongoing dialogue with the individual making the accusations, with the goal of finding a positive solution for both this situation and the larger scene community, with regard to how these matters are reported and the online aftermath."

Lloyd Roberts leaving Neck Deep comes on the back of a summer where rock bands' relations with young fans has come under increased scrutiny. Kerrang! reached out to the NSPCC for comment and received the following message. "Any children and young people who have received messages that worry them, online or via their mobile phones, should tell their parents as soon as possible and, if necessary, report the incident to the police. We urge parents to have a conversation with their children so that they know how to stay safe. And young people who are worried about this issue can call ChildLine anytime on 0800 1111."



For any updates on this story, check **Kerrang.com**



**"WE THANK YOU
ALL FOR YOUR
CONTINUED SUPPORT
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Neck Deep: (From left) Fil Thorpe-Evans (bass), Ben Barlow (vocals), Matt West (guitar), Dani Washington (drums)



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THE STORY SO FAR



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NEWS

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ROCK GOSSIP AND GIBBERISH

So, this is why M. Shadows doesn't play the piano

For Whom The Brrraaaaain Tolllllls



WHEREVER I MAY GROAN!

So, it looks like the new **Metallica** and **Avenged Sevenfold** albums won't be arriving anytime soon. Why? Well, unfortunately, the two bands' frontmen, **James Hetfield** and **M. Shadows**, have been seriously infected. In a promo video for *Call Of Duty: Black Ops 3*,

Papa Het and Shadows have unveiled creepy new zombie identities, while calling for fans of the game to audition as zombies, too. It's all good fun, until A7X's frontman asks, 'So, how hard do you want me to bite him?' while eyeing-up the set's make-up artist. See the video on Kerrang.com now!

VOL. 3: THE SUBSTITUTE VERSES



So, there we were, settling down for a nice

Tuesday night game of footie, when a certain masked metallor popped up on the TV. During Aston Villa's

second round Capital One Cup game against Notts County, **Slipknot's** Corey Taylor was spotted on the subs bench. Or it was just a footballer with the same name as him? Yeah, that.



"I'm just going to shave you really, really bad"

UP IN THE HAIR



With shooting for the upcoming *Suicide Squad* movie all wrapped up, **30 Seconds To Mars** man/part-time Joker **Jared**

Leto has shaved off his bright-green locks. He broke the news with a simple "Goodbye" on Instagram. At the time of going to press, the hair is yet to respond.

SPOTTED

Aiden man **William Control** has been a busy bee this week, jamming in the studio with **New Years Day's** **Ash Costello** (below) and **Motionless In White** dude **Chris Motionless**. That's a nice combo, that is. Elsewhere, **blink-182's** **Mark Hoppus** popped up onstage at a **Mumford & Sons** show with **Tom Morello**. Here's hoping the new blink album doesn't have any banjos on it... Meanwhile, **Andy Biersack** was spotted working on music with producer extraordinaire **John Feldmann**... Watch this space, people.



PANDORA BY RAY ZELL Rayzell.com



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ROCK CHART

THERE'S MINIMAL CHANGES AT THE TOP RIGHT NOW WITH **BMTH** AND **PVRIS** HOLDING ON TIGHT. BUT STICK YOUR DEVIL HORNS UP FOR NEW ENTRY **POP EVIL**...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	4	1	BMTH	<i>Throne</i>	SONY MUSIC
2	4	2	PVRIS	<i>Fire</i>	RISE RECORDS
3	3	3	NECK DEEP	<i>Gold Steps</i>	HOPELESS RECORDS
4	5	4	DON BROCO	<i>Superlove</i>	SONY MUSIC
5	6	3	YOUNG GUNS	<i>Rising Up</i>	VIRGIN EMI RECORDS
6	7	3	BFMV	<i>You Want A Battle? (Here's A War)</i>	RCA RECORDS
7	3	7	5 SECONDS OF SUMMER	<i>She's Kinda Hot</i>	CAPITOL RECORDS
8	4	8	WE CAME AS ROMANS	<i>The World I Used To Know</i>	SPINEFARM RECORDS
9	5	9	PANIC! AT THE DISCO	<i>Hallelujah</i>	FUELED BY RAVEN
10	9	5	SLIPKNOT	<i>Killpop</i>	ROADRUNNER RECORDS
11	11	1	MUSE	<i>Mercy</i>	WARNER
12	8	6	PARKWAY DRIVE	<i>Vice Grip</i>	EPIGRAPH RECORDS
13	6	6	TWIN ATLANTIC	<i>Fall Into The Party</i>	RED BULL RECORDS
14	6	12	VUKOVI	<i>Boy George</i>	VUKOVI
15	5	13	LONELY THE BRAVE	<i>Control</i>	HASSLE RECORDS
16	15	2	ROYAL BLOOD	<i>Little Monster</i>	IMPERIAL GALACTIC
17	1	17	POP EVIL	<i>Footsteps</i>	ENTERTAINMENT ONE
18	17	1	FALL OUT BOY	<i>Uma Thurman</i>	ISLAND RECORDS
19	2	17	BITERS	<i>Restless Hearts</i>	BARACHE RECORDS
20	14	2	ENTER SHIKARI	<i>Torn Apart</i>	ENTER SHIKARI

BRENDON URIE, PANIC! AT THE DISCO



DID HALLELUJAH STEM AT ALL FROM YOUR TIME IN CHURCH AS A KID?

"Oh, definitely! I can't get too far away from it because it was such a huge part of my life until I was 17. Even though I figured out for myself that I was atheist when I was 13 or 14, I still wanted to respect my parents' wishes."

IS RELIGION STILL A PART OF YOUR LIFE, THEN?

"It's very much a part of my life, but I use the good

parts to my advantage. Instead of having to sit through a three-hour church meeting, I use that spirituality to meditate on my own. Or to write music – and that's a little more time well spent."

HOW DO YOU LOOK AT RELIGION IN MUSIC NOW?

"I am an atheist but I'm not opposed. I still have respect for groups who will get together and worship in their way as long as it's non-violent and peaceful and there's love behind it."

TUK SMITH, BITERS



THE MOMENT...

"That is cool. I'll stand my ground and play the music that makes me happy!"

WHAT INSPIRED THE POSITIVITY IN THIS SONG?

"Sometimes you need to set aside all the modern problems society has created for you and just say, 'Fuck it,' and let loose."

YOU'RE REALLY FLYING THE FLAG FOR ROCK'N'ROLL AT

TELL US YOUR FAVOURITE MEMORY FROM THE STUDIO!

"Our drummer recording bongos on our bonus track was hilarious. We decided to throw the whole kitchen sink in... Cowbell and all!"

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BULLY

FUZZY NASHVILLE COOL KIDS WHO ARE COMING FOR YOUR LUNCH MONEY



I SUPPOSE YOU'RE GOING TO GIVE ME A WEDGIE IF I DON'T LISTEN TO THIS LOT, THEN, HUH?

Well no, but trust us, with their fuzzy lo-fi undertones and delirious choruses, this Nashville quartet are one of the hottest young bands in the U.S. right now. "Coming from where we do, there aren't a whole lot of rock bands in our style," admits singer and certified badass Alicia Bognanno. "But I think that's only made us more determined. I see so many bands around these days who seem happy to be kinda goofy and don't care too much about getting people to hear their music. That isn't us, we work hard and we want to be the best, and we have no shame in saying that!" See, now don't make us put your head down a toilet...

ALRIGHT, YOU'VE GOT MY ATTENTION NOW, AND IF YOU DON'T MIND ME SAYING, THEY SOUND A BIT GRUN...

Woah, woah, woah! Don't use the grunge word, man – please. "I just don't really hear what people are on about when they say we sound like a grunge band," bristles

Alicia. "One of the first things I saw written about our album, *Feels Like*, is that it was produced by [Nirvana knob-twiddler] Steve Albini. That's not even true! We just did it at his studio, that's all! I guess I just don't want people to think we're a fashion-rock band, that's the last thing we are!" To

"WE'RE NOT A FASHION-ROCK BAND!"

can download at Kerrang.com.

WELL, EVEN IF THEY DIDN'T DO THE ALBUM WITH MR ALBINI, IT LOOKS LIKE THEY HAVE ANOTHER FAMOUS FACE IN THEIR RANKS...

Ah, but looks can be very deceptive... "Yeah, our drummer is called Stewart Copeland, which is what the drummer

from The Police is called," giggles Alicia uncontrollably. "People literally buy our records at shows and then come back five minutes later going, 'Is it really *that* guy?! It's so ridiculous and we wind him up about it quite a lot. He's from a family of drummers, too... what were they thinking!'"

IF ONLY THEIR GUITARIST WAS CALLED EDWARD VAN HALEN...

Quite. Truth told, though, the star of Bully's show are Alicia's heartfelt, ultra-personal lyrics. "I just wanted to make the songs make sense," laughs the frontwoman. The outcome of that has been really honest, confessional, maybe slightly blunt lyrics! I mean, there are some songs on the album that are a bit ambiguous, but most of them there's absolutely no doubt about what I'm saying. It's very direct, like our band in general is. I like that about us." We like that about you, too, guys. Now, please don't make us do your homework for you...

WHAT YOU NEED TO KNOW

FOR FANS OF:

Nirvana, Hole.

HEAR: Their stunning new album, *Feels Like*.

MORE INFO:

Facebook.com/bullythemusic

CHECK OUT:

The head-spinning video for *Trying*.

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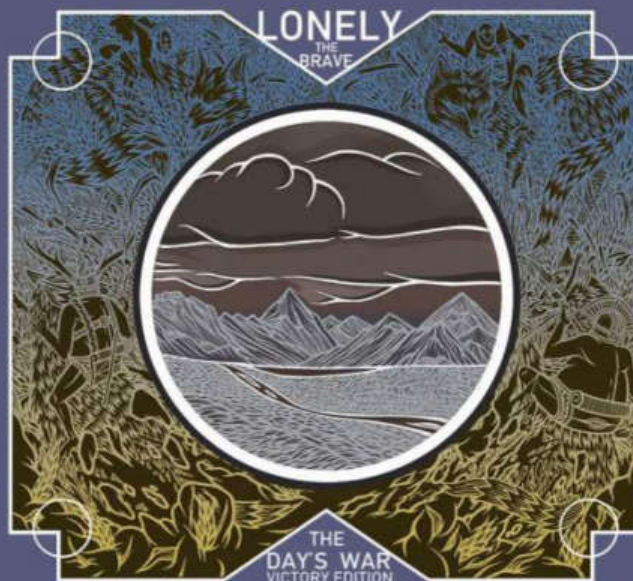
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5 MANCHESTER ACADEMY	12 BOURNEMOUTH O ₂ ACADEMY
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 THU 12 GLASGOW GARAGE
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23. HOLYHEAD UCHELDRE CENTRE
28. LEEDS KEY CLUB
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02. ABERDEEN CHANNELS
03. NEWCASTLE O2 ACADEMY2
04. SHEFFIELD CORPORATION
05. NOTTINGHAM RESCUE ROOMS
06. BIRMINGHAM O2 ACADEMY2
07. SOUTHAMPTON TALKING HEADS
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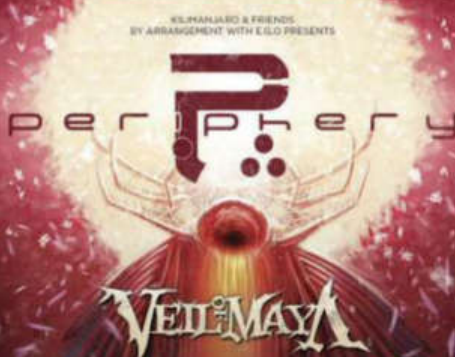
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17 LONDON @ ELECTRIC BALLROOM
18 MANCHESTER @ GORILLA
19 GLASGOW @ THE GARAGE
20 LEEDS @ THE KEY CLUB
22 NOTTINGHAM @ RESCUE ROOMS
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Ghost



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+ DEAD SOUL

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14 NOTTINGHAM Rock City
15 BIRMINGHAM Institute
16 NEWCASTLE O2 Academy
18 GLASGOW O2 ABC
19 MANCHESTER Ritz
20 BRISTOL O2 Academy
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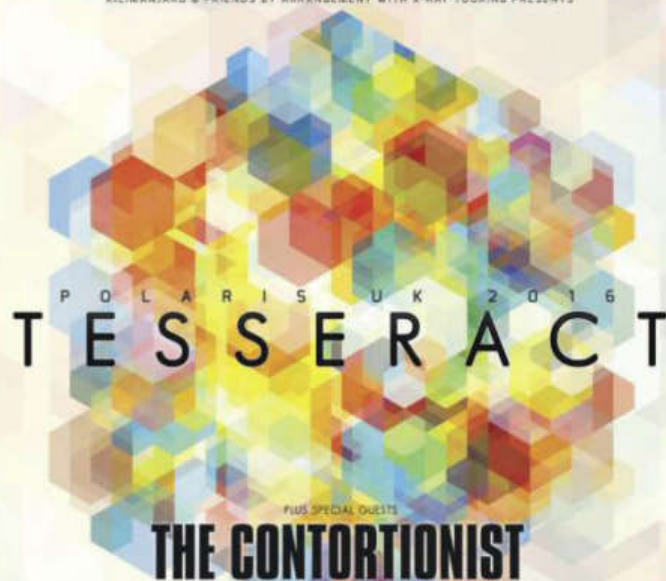
DECEMBER

WED 09 BIRMINGHAM THE RAINBOW WAREHOUSE
THU 10 MANCHESTER SOUND CONTROL
FRI 11 LEEDS KEY CLUB
SAT 12 GLASGOW AUDIO
SUN 13 SHEFFIELD THE LOCAL AUTHORITY
MON 14 LIVERPOOL DISTRICT
TUE 15 NOTTINGHAM THE BODEGA
WED 16 BRISTOL EXCHANGE
THU 17 BOURNEMOUTH SOUND CIRCUS
FRI 18 LONDON UNDERWORLD

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04 BIRMINGHAM INSTITUTE LIBRARY
05 MANCHESTER ACADEMY 2
06 GLASGOW GARAGE
07 LEEDS STYLUS
09 NOTTINGHAM RESCUE ROOMS
10 OXFORD O2 ACADEMY
11 PORTSMOUTH WEDGEWOOD ROOMS
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Bring Me The Horizon, shot exclusively for Kerrang! at Drop Dead HQ, Sheffield, August 2015. (from left) Matt Kean, Matt Nicholls, Oli Sykes, Jordan Fish and Lee Malia





COVER FEATURE



SPIRITUAL HEALING

WITH READING & LEEDS IN THE HISTORY BOOKS, **BRING ME THE HORIZON** NOW STAND ON THE EVE OF A CAREER-DEFINING MOMENT. NICK RUSKELL JOINS **OLI SYKES** AND THE BAND AT THE **DROP DEAD** HQ TO FIND OUT HOW EMBRACING DARKNESS ON **THAT'S THE SPIRIT** IS LEADING TO AN IMPOSSIBLY BRIGHT FUTURE...

PHOTOS: ANDY FORD

In the moments after Bring Me The Horizon walked offstage on December 5 last year and headed into their dressing room in the bowels of Wembley Arena, the silence was deafening.

The previous two hours were deafening, as the Sheffield slingers grabbed one of the most famous rock venues in the world by the throat, and wrestled it until some 12,000 people inside were little more than an exhausted, jubilant mess of humanity. As those who watched will know, it was quite possibly the gig of 2014. It was a triumph, where incredible volume, insane visuals and barely controlled energy collided in the perfect storm of power. This was a gig to change lives.

And backstage, as they caught their breath, Oli Sykes, Lee Malia, Matt Nicholls, Matt Kean and Jordan Fish didn't know what to say to each other.

"Nobody wanted to be the first one to speak," smiles Jordan today.

"Normally after a show, there's one of us who didn't have as good a gig as the others," adds Lee. "And nobody wanted to find out if that had happened."

Eventually someone did open their mouth. Quietly and cautiously, Jordan ventured an opinion.

"That was alright, wasn't it?"

And suddenly, where there was stilted silence in the air, there was sheer joy. Celebration. Victory. A decade on from their first terrible gig in a pub in Rotherham, Bring Me The Horizon were The Bollocks. But there

was something else. Because this wasn't just a night to remember. Oh no. This was booting open the door to something even bigger.

"We've toured with bands who get to somewhere like Wembley, and then it's kind of like, that's either going to be their peak, or it's the start of their next phase," says Oli Sykes. "We're on Reading & Leeds as main support to Metallica – that's gotta be off the back of Wembley."

Wembley. Metallica. A new album, *That's The Spirit*, tipped to debut at Number One in the album charts. Oli – sitting in the breakout area of his clothing company Drop Dead's enormous Sheffield HQ – takes it all in for a second, and looks thoughtful.

"This definitely feels like the start of something," he confirms. "It's definitely not our peak."

Confidence is high around Bring Me The Horizon today. Lounging around Drop Dead in-between photo shoots and interviews, the weight on their shoulders is there, but there's also a lot of calm shrugging at the notion of pressure. So much so that it's suddenly realised that they should probably do some rehearsals or something before they do any gigs. In fact, Lee Malia and Matt Kean seem more concerned about their forthcoming post-gig bangovers.

"It's getting worse as I get older," chuckles Lee. "It goes after the first shows, but after Reading & Leeds



Oli Sykes founded Drop Dead a year after BMTH, in 2005, with a loan from his parents





we've got about a month off, so I'll get rid of it, rest, and then get it again when we start again."

If this all seems surprising, then it sums up That's The Spirit perfectly. When word filtered through in May that Horizon were on the final lap of having the new record finished, it didn't seem like five minutes since Wembley. Then they announced they'd recorded it on their own, choosing to produce it themselves rather than with a big name knob-twiddler, at a luxurious studio on the sun-kissed Greek island of Santorini. Which they chose because, well...

"We just Googled 'Best studio in the world' and that was the first thing that came up," grins Oli. "We saved money on a producer, so we thought, 'Fuck it.'"

But let's not get ahead of the story here. Because, unbeknownst to their management, record label or pretty much anyone not in the band, nobody knew Bring Me The Horizon had even started making a new record at all. In January, a month after Wembley, when they were officially on downtime after that closing show of the two-year Sempiternal touring cycle, the band reconvened in secret at Oli's house and started work.

"Normally we have a few months off before we start work on a new record," reveals Oli. "Usually on tour we burn ourselves out fucking hard."

"Before, by the end of a tour and coming time to write a new record, it's usually, 'For fuck's sake...'" reveals Matt Nicholls, "cause we knew it was going to be a stress."

"Every other campaign, by that last date you're like, 'I don't want to even *think* about this band for a good couple of months,'" adds Oli. "But the Sempiternal tour was such a positive experience. There were no real negative big downers, where for this band there usually is. On There Is A Hell... it ended on the Machine Head tour [where BMTH were bottled onstage], but Sempiternal was so good that after Wembley we were like, 'Let's get on with it!' We didn't want to be gone too long, either."

"Our management didn't even know what we were doing!" hoots Jordan. "They messaged me in March saying, 'Do you want to start talking about the next record?' I replied going, 'I don't think we'll be starting it until at least April or May.' I did it to kind of freak them out a bit, but the thing is, if we told everyone we were working on stuff, we'd have ended up feeling rushed and getting deadlines and talking about studios and stuff. We didn't want that; we wanted to be able to

SADNES
IS
THE ONLY
"EMOTION"
"EVERYONE"
CAN FEEL

•OLI SYKES•



BMTH sit in front of the iconic umbrella logo that opened their new chapter

relax and work on it at our own pace."

And so, with nobody checking in, the band got to work in Oli's Yorkshire home, jamming ideas, fleshing out things that had been worked on over the last year, coming up with new ones, building what would become That's The Spirit.

"We knew it wasn't going to come easy or quick," says Oli. "We knew the music we wanted to write wasn't going to be easy, and it would take ages, so we had to get on it straight away."

It was Jordan who produced the record. It was he who produced last year's Drown single, getting the band's performance and — crucially — vision down onto Pro Tools. So, when it came to setting up camp in Santorini, it was the obvious choice. Not just as a money-saver, but because of the producer's role in the studio. Producers are the conduit between band and tape machine. If songs are the script, the producer is the director. If you want a blockbuster movie with holy-shit special effects, you get Steven Spielberg. If you want gore and violence, you call Rob Zombie. Music's

the same. If you want a record that'll bite your nose off, Converge guitarist and studio whiz Kurt Ballou is your man. If you want your band to sound as stadium-sized as Bon Jovi or Metallica, you pay through the nose for Bob Rock.

But if you're Bring Me The Horizon and you want to both sound like Bring Me The Horizon while also bringing the band into the now, you get a member of Bring Me The Horizon to do it.

"We all knew what we wanted, and we had a clear idea of how we wanted it to sound," explains Jordan. "We had a lot of creative control on Sempiternal with

Terry Date [Machine Head, Fightstar], so this wasn't that much different."

"No disrespect to anyone we've worked to in the past, but every time we go and record with someone, somewhere down the line it's a compromise on what we actually want, and it's always seemed like a fight," says Oli. "If you work with a producer, and a big name, that's just what happens, because they have an opinion, and they're getting paid for that opinion. But we don't want that opinion (*laughs*). When we were writing, every song went through about a hundred different changes. We worked so hard on every song, day and night. So, you don't want to go to the studio and have someone go, 'Oh, you probably should change this bit,' or, 'Have you

thought about this?' It's like, fuck off."

"If we had that again, we would have just ended up arguing with them," says Lee. "We knew what we wanted from the start, and we didn't want anyone trying to change that."

"Recording's not as romantic or exciting as you might be led to believe," Oli continues. "Writing the music is — that can be a spiritual experience. But to me, in the studio that's not the case. You're just trying to get it to sound good, and there's no benefit in getting Matt to play the same drum part a hundred times, because it's going to get put in Pro Tools and moved anyway, because no-one's a robot."

"It gets frustrating," adds Matt. "How can I do this better? I've played it 50 times the best I can."

This time around, there were no such frustrations. Hard work, yes, especially for Jordan behind the desk, but every single member of the band uses the word "relaxed" when discussing the vibe in the studio. Of course, the exotic location didn't exactly hurt.

"Usually, when we're recording we're used to doing

BLACK ME OUT

WONDERING WHAT THE
DEAL WITH OLI BLACKING
OUT THE TATTOOS ON
HIS RIGHT ARM IS ABOUT?
WONDER NO MORE...



YOU'RE HAVING YOUR TATTOOS ON YOUR RIGHT ARM COMPLETELY BLACKED OUT. WHAT GIVES?

"Well, it's because my wife's a tattooist. She hasn't really done that much work on me, so I decided to black all this arm out and she's going to go over all the black in white pattern work. I've not actually seen it done before, and I'm hoping it's going to work!"

SO, THIS IS WHAT HAPPENS WHEN YOU RUN OUT OF SPACE...

"Yeah! But I think the white tattoos you can get over tattooed skin look really cool as well, so it's cool to be getting some of that done, especially as it's my wife doing it. It feels special."

ARE YOU GOING TO MISS ANY OF THE OLD STUFF?

"Yeah, I was proper hesitant to do it at first, because I do

like them all, and they're all memories, but I want my wife's work to be on me, too."

WE SEE YOU'VE KEPT A COUPLE, THOUGH...

"Yeah, it just fucking takes forever, man, it's so monotonous. It takes way longer than you think, and my arms have gotten a bit bigger over time and have just stretched, so we're having to keep going over bits over and again!"



it in, like, dingy little studios," laughs Matt. "When we did *There Is A Hell...*, we were on an industrial estate [in Sweden] with nothing around but old lorries."

And what *Bring Me the Horizon* made in this Mediterranean paradise is perhaps the biggest surprise of all. Because while *That's The Spirit* is immediately identifiable as the work of this band, it's not a metal record. There's none of the thrashing riffs of old. Oli barely screams. And electronics, samples and big beats are way at the forefront.

"We feel like we squeezed everything we can out of that genre, of straight-up metal," explains Oli when asked about taking such a huge step away from something so core to his band's sound. "We've done breakdowns the best we can do them, and everything else that comes with it. We felt that we pushed the genre as hard as we can, and if we were to do it, we would be trying to do something that we didn't want to do, and it wouldn't feel natural to us."

"It wasn't a conscious decision," offers Matt Kean. "You just know when you start writing that things are gonna go a certain way."

"It's funny," muses Jordan, the man behind the album's keyboards and electronics, "because people are gonna assume that because Lee's the guitarist, he's the heavy element, and I'm the 'soft' guy. Like, I must have been telling him not to play certain things. But he wrote those guitar parts he's playing. You think there's Ibiza-sounding bits? It's good you spotted that, because that's a big influence on it. In fact, if you ever need to rip something off, '90s dance music is perfect. Someone like Faithless is dark, but it's got that euphoria as well.

And it's live music, like metal, so it's not that far off."

"We've been a band 10 years, and the heavier songs are still there, but we're different," concludes Oli. "Happy Song is arguably the heaviest track on the CD. We put that one out first, and everyone's fucking saying it's radio rock! We were like, 'Oh shit! Wait until you hear Follow You and stuff, because this is the heaviest you're getting...'"

The heaviest you're getting it may well be, but only in the musical sense. Because the lyrical soul of *That's The Spirit* is a place awash with depression, self-analysis and doom. When asked if he's become more cynical, Oli's reply is blunt: "I always have been." When asked to sum up the album's lyrical vibe, he says it's "positive-negative", about accepting and embracing negativity, instead of turning up the volume on false positivity during times of strife. Or, to put it another way, everything's shit, but now we know that, everything's a bit easier.

"Once you accept how shit everything is, it's great!" he laughs. "Rather than trying to force yourself to be happy and see the good in everything, it's, like, everything's shit... I can't think of a good analogy! Say you went to see a film. Some people can't accept they paid £10 to see something that was shit, so they have to convince themselves that it isn't, rather than saying,

•OLI SYKES•

"This is dog shit!" and walking out. You don't care, it washes over you, and that's what the album is all about: embracing darkness and depression and letting yourself feel it."

When it comes to the personal side of Oli's lyrical coin, it comes in the shape of *Avalanche*, a song about being diagnosed as having Attention Deficit Hyperactivity Disorder (see panel). Or there's the sarcastic *Happy Song*. But by and large on *That's The Spirit*, it's the cloud over us all that Oli is singing about.

"We all do feel shit, and sadness is the only emotion everyone can feel," he explains. "Every other album I've had this personal crisis, or this huge thing that has happened that I can write about. But this time, I'm alright, but we're not alright. The world's not alright. It's like, if you're a kid at school and a kid comes up to you on Monday and says, 'I'm going to kill you on Friday,' it's not the punch that's actually that bad. If he just goes boom and smacked you in the face, it's not that bad. But it's that waiting until Friday, going up to getting beat up, which you think will be the worst time of your life. It's putting off the inevitable, and that's what we're doing; we're letting all this shit pile up and getting bigger and bigger and bigger, but we're not addressing it. We're doing trivial things like watching reality TV shows or texting. We're never alone."

"If we don't want to think about it, it gets bigger and bigger and bigger, whereas if you just go, 'Alright,



CAUGHT UNDER AN AVALANCHE

THAT'S THE SPIRIT'S
AVALANCHE FINDS OLİ
CONFRONTING HIS
BATTLES WITH ADHD –
AND WINNING...

**AVALANCHE IS ABOUT BEING
DIAGNOSED WITH ADHD.
WHY DID YOU FEEL THE
NEED TO PUT IT IN A SONG?**

"I guess because it's the positive-negative vibe that the whole record's got. It's making light out of dark situations and how good could come of bad. It was weird to get told I've got something missing in my brain and I need medication. But, at the same time, it was a huge step in my recovery; a huge breakthrough."

**DID IT MAKE EVERYTHING
SEEM CLEARER?**

"Yeah, it all made more sense, because when I first went to rehab I went and did the Twelve-step program, where you have to say you're an addict, which I didn't have a problem with. But, at the same time, it didn't feel right, like you're saying you're an addict for the rest of your life and you're always going to struggle. Drugs and alcohol – you can't be around that because you're always going to be tempted, and it's going to be a constant struggle every day, and that just didn't feel right."

**DID IT HELP EXPLAIN
WHY YOU WERE HAVING
PROBLEMS, AS OPPOSED TO
JUST HOW TO KEEP AWAY
FROM THEM?**

"Yeah. Twelve-step is like it's trying to trick yourself, rather than getting to the root of the problem. And the second rule is hand yourself over to God. None of these people are religious, so they've got to pretend to believe in God. But what happens when they come to the conclusion that God's not real? It's like, 'Why am I doing this? I might as well fucking get back on drugs...'

It's a miserable thing to be around 20 people who are all getting better not for themselves, but for something you know they don't really believe. That's not for me. I can't hand anything over to Him because He's not going to fucking do anything."

Jordan Fish (synths), Lee Malia (guitar), Matt Kean (bass) and Matt Nicholls (drums)

let's fucking feel it,' then it *has* to be alright because you don't have a choice," he continues. "The Pharrell song Happy, to me it seems like it's a song for depressed people. I just imagine a housewife at home going (adopts cheery, higher voice), 'I'm happy!' Happiness is not like sadness; happiness is when you don't think. All that meditation and mindfulness and all that, that's what they practice, complete peace of mind, and that's what true happiness is meant to be. You're *not* thinking, *no* thoughts are going through your mind, you're not worried about anything. That's true happiness."

Worrying isn't something Bring Me The Horizon are doing right now, however. As mentioned, That's The Spirit is tipped to go in at Number One. The gig with Metallica is a tone-setter for Bring Me The Horizon's forthcoming fortunes. But, even though they will admit things are seriously cooking right now, as with every time they're interviewed ahead of a new album, the band are cautiously optimistic. Content and excited, rather than working on any kind of game plan.

"We never expect anything," says Matt Kean. "If you do that you'll always be disappointed."

"You get what you deserve," reckons Oli. "All we do is write music, and whatever that brings is what it brings. People get bummed out with shows that are half-sold-out, thinking, 'Fuck's sake, why's it not been promoted?' or this or that. No, man, that's the amount of people who want to see you play. So, if you're pissed off, you should've written a better record. You can't blame it on anything else. At the end of the day, that's the amount of people who like your music."

But come on, things are going *really* well for you...

"Yeah, but it still seems weird. Even when we were booking Wembley it seemed daft," admits the singer. "But with this album, this is the first time we're all really confident. We've got so much further than we ever thought we would as a band, or further than we ever aimed for, and now it's like, 'Fucking hell.' We keep surprising ourselves, so let's not rule anything out."

"We had to have our arms twisted to do Wembley," adds Matt Kean. "We were like, 'Really? We couldn't fill Wembley...'"

But Bring Me The Horizon did. And, as Oli says, that gig wasn't a peak, the start of the closing chapter of a band. It was not the point at which Bring Me The Horizon began their decline. It was the point at which they reared up and showed that arenas and big leagues are where they belong. Forever.

"What will I do if this album goes to Number One? Be really happy!" laughs Oli. "That'd be fucking awesome. It's like we say when it comes to shows: whatever we get, we get, and it's what we deserve. Again, you don't want to hope for anything, and I think whatever we get we'll be stoked with, whether or not it goes to Number One in the first week, I think it's going to be a huge album for us."

Yeah, that's the spirit.

That's The Spirit is released on September 11 via RCA. Next week's Kerrang! will feature a full review plus an exclusive Secret History Of Bring Me The Horizon pull-out. BMTH tour the UK in November – see the Gig Guide



INTERVIEW

THE GHOSTS OF

SLAYER PAST

AFTER THREE DECADES TOGETHER, **JEFF HANNEMAN**'S DEATH IN 2013 CAST AN IMMEASURABLE SHADOW OVER **SLAYER**. NOW, WITH NEW ALBUM **REPENTLESS**, CAN **KERRY KING** AND **TOM ARAYA** MOVE ON WITHOUT THEIR FRIEND?

WORDS: IAN WINWOOD PHOTOS: PAUL HARRIES

Tom Araya has the kind of smile one normally sees only in cartoons. The size of a surfboard, when the Chilean-born vocalist and bassist unleashes it to full effect, he looks less like a human being and more like the Big Bad Wolf that once terrorised the three little pigs. But as a founding member of Slayer, Tom has done more than that; so much so that this magazine once described the Los Angeles quartet as being 'the band that terrorised the world'. Still crazy after all these years, when posing for the photographs that partner this piece, the 54-year-old will repeatedly shout "Slayer!" with a genial fury.

But upstairs in a private room at Holborn Studios in Islington, Tom Araya is trying, and failing, to remove his smile from his face. Despite having been asked a piercingly simple question, the interviewee's face betrays signs reminiscent of the worst poker player in the world. The forehead concertinas into a frown; a grin tics at the corners of the mouth.

The question is this: would Tom Araya describe his relationship with Kerry King as being that of friends? "Erm..."

Kerry King, of course, is Slayer's alpha-male. The group's lead guitarist, principle songwriter and public face; a man whose eyes are permanently covered by wraparound shades whatever the weather; and who has a tattoo of a demonic face on the back of his head. For his part, Kerry believes that his relationship with the man with whom he has shared a stage since 1981 has never been better, saying that "these days I'm much more aware of making sure that Tom has everything he needs, and for him to be happy". This

may well be true, but if so it may be in a professional, rather than a personal, sense.

"Would I describe me and Kerry as being friends?" A yawning silence. A guilty smile. Finally, "Not exactly, no."

How would you describe your relationship?

"I'd say that me and Kerry are..." Interminable pause "...Are business partners."

The question is asked because since the release of Slayer's last studio album, *World Painted Blood*, in 2009, so much has changed. In 2013, on the eve of an

**"IT WAS HARD TO
TELL JEFF HE COULD
NO LONGER PLAY
IN THE BAND"**

● KERRY KING ●

Australian tour, Dave Lombardo, the group's original drummer, left the band for a third and, presumably, final time, citing financial irregularities and a lack of a salary as the reasons behind his departure. On this subject, Kerry King will say that "this is something that I don't need to address. Dave's finances are a matter of public record, and, anyway, people who know me know that [financial chicanery] is not the way I operate. It's just not what I'm about."

If Slayer ended today, do you have the money to

take care of yourself for the rest of your life?

A snort of laughter. "No."

But it was, of course, the death of Jeff Hanneman in May of 2013 that really changed the way the group were perceived by their attentive and ferocious public. Although the author of many of Slayer's most notable songs – *Angel Of Death*, *Postmortem*, *Raining Blood* – Jeff hadn't performed a full set with the band since contracting necrotizing fasciitis after being bitten by a spider in 2011. The group's constituents believed a return to action was at least likely, if not inevitable. But instead, Jeff's slow recovery led to despondency, and the guitarist duly drank himself to death. Suddenly, a band that had spent more than 30 years obsessing about human mortality got a taste of the real thing within their own ranks.

"Jeff had health problems even before [he was stricken by a poisonous spider]," says Kerry. "He was starting to suffer arthritis, and while that wasn't career-threatening, it did mean that I'd started to play some of the parts that he had played on the albums, such as the main riff to *Angel Of Death*. But when [the spider bite] happened, it became pretty clear to me that he wasn't going to make it back. And that's a difficult thing to do, to tell your friend that he can no longer play in the band that he formed."

Kerry's words are spoken with the forensic precision of a coroner. Tom, however, is less forensic, both in his language and its delivery, and is even now visibly emotional – shaken, even – on the subject of the death of Jeff Hanneman.

"When Jeff died, it didn't come as a surprise," he says. "He'd just removed himself from everything, and



Look at this page with 3D glasses and Tom Araya and Kerry King will start playing Raining Blood. Honest

Kerry was slow to react to the venue's fire drill



Al? Who's Al?: (Slayer, from left) Tom Araya, Dave Lombardo, Jeff Hanneman and Kerry King

THE HANNEMAN TAPES

IN DOUBT AS TO JEFF'S IMPORTANCE TO SLAYER? FEAST YOUR EYES ON THESE HANNEMAN-PENNEED CLASSICS...



ALTAR OF SACRIFICE

This Reign In Blood classic may contain Slayer's silliest line – 'Enter to the realm of Satan' – but the maniacal stab of its opening staccato and, inevitably, its rollercoaster tempo means that this is one of the band's finest hours (or two minutes and 50 seconds).

FIND IT: Reign In Blood (1986)

ANGEL OF DEATH

With music and lyrics both credited to Jeff, it is he who can take full credit for Slayer's most notorious song. Record company horror at the tale of Auschwitz 'doctor' Josef Mengele, the controversy surrounding the track held up the release of Reign In Blood for almost six months.

FIND IT: Reign In Blood (1986)

POSTMORTEM

With a riff that surges through the speakers like a shark through blood-laced water, Postmortem is Reign In Blood's slowest song – at least for a moment. By the end of the track, it's flying along like a speedboat loaded with cocaine off the back of a classic Jeff Hanneman riff.

FIND IT: Reign In Blood (1986)

he'd made it clear that he didn't want to be visited, or contacted. Obviously that was really hard, but I had to respect his wishes. The last time I saw him was at the Big Four show [at Coachella, California, on April 23, 2012, where Jeff joined Slayer for an encore, his arm visibly scarred by necrotizing fasciitis], which was more than a year before he died. After that, nothing. I didn't go to his memorial, even – I just couldn't face it. Everyone was there, you know, drinking away, and that was the thing that killed him. I just didn't want to be around that; I wanted to be by myself and to remember him that way. Me and Jeff were good together; of all the members of the band, he was the one that I could spend time with that wasn't just about music. In the earlier days, we'd hang out at his apartment, just talking about stuff. And I wanted to remember him that way."

When it became obvious that Jeff Hanneman would not be returning to active service with Slayer, Tom Araya stood resistant to change. He would reject out of hand the names of guitarists who might ably deputise for his absent friend. "I'd think, 'Who are these people? They're strangers. I don't want them in the fucking band,'" he says. Finally, one name was proposed that did not strike a sour note – that of Gary Holt. A founding member of speed metal pioneers Exodus – from whose ranks Metallica would pluck Kirk Hammett – and as fine a lead guitarist as modern metal has ever produced, the San Franciscan musician is described by Tom as being "a really good guy" and also, crucially, someone with whom Jeff was friends.

"Gary had Jeff's blessing," he explains, adding how "this meant a lot to me".

When it came to replacing Slayer's original drummer, the task was simple. When Dave Lombardo departed Slayer for the second time in 1992, his replacement was Paul Bostaph, who himself has twice left the band. But unlike Dave, Paul was able to return to the machine via bridges that were not burned.

"Paul left the band on good terms, unlike someone else I could mention," says Tom, with a gleam in his eye that suggests he's about to nick a car. He also looks a bit like Santa Claus. "And of course he knows how to play with us as a band. I was listening to Divine Intervention recently [the 1994 album on which Paul made his full-length debut] – man, that's a great fucking album."

Whether or not these days Slayer have the capacity to make another "great fucking album" has loomed large for years. Deciding to return to the recording studio for the first time in six years – and for only the fourth time this century – the Californian quartet have emerged with an album the title for which Kerry King made up a word: *Repentless*. At times mesmerising and pulverising – the title-track in particular is an incendiary article of aural assault and battery –

doubts as to whether Slayer can in 2015 replicate the swivel-eyed gnashing and foaming fury of the 1980s (*Jesus Saves*, *Piece By Piece*), 1990s (*Dittohead*, *Bitter Peace*) or 2000s (*Payback*, *Jihad*) are about to be settled. The band themselves are in no doubt that, yes, they can.

"When I listen to the songs [on *Repentless*], I get goosebumps," says Kerry, who wrote the music for each of the album's dozen songs, and the lyrics for all but one track. "It's important to me that people don't listen to us and come away thinking we've lost a step."

Did you feel under pressure writing all of the material given that the man who once shared Slayer's songwriting duties is now dead?

"No, not really," comes the even response. Short shrift is also given to the notion that Jeff's presence lives on in music he had no part in creating, this kind of ethereal benevolence being not at all Kerry's style – although the album does contain a rerecorded

version of Jeff's unreleased song *Piano Wire*. "We've actually recorded two albums' worth of material, and in a year or so we'll go back in the studio and finish up the second batch of songs. So, there'll be two albums in pretty quick succession."

Kerry King once said that he desired that Slayer be seen as "the thrash metal AC/DC", by which the guitarist means that he wants listeners to know what it is that Slayer's new music will deliver before they have heard it. This *Repentless* manages with typically bombastic panache, but elsewhere these are changing times. In 1986, Slayer were signed to Def Jam, then the world's most revolutionary record label, by Rick Rubin, who then produced the untouchable *Reign In Blood* and served as either producer or executive producer of every Slayer album that followed, each released on record labels founded by Rick (first Def Jam; then Def American, which became American Recordings, a subsidiary of Universal Music).

Repentless, however, will be released on the Nuclear Blast imprint, after American had, according to Kerry, "made an offer that was so derisory that it was obvious that they didn't want us". This fracture came as a shock to Slayer constituents who believed that the group's alliance with Rick Rubin would endure for as long as the group did. Slayer's return to an independent label for the first time in 30 years is symptomatic of an alarming decline in the profile and commercial fortunes of metal, where only a handful of bands are now contracted to major labels.

"These are tough times to be a metal band," admits Kerry, shades in place. "I mean, we're doing fine, but the number of bands coming through, and the popularity of those bands, well, that's a different matter."

How long are Slayer going to remain in business?

"I don't think we'll still be doing this in 10 years' time," comes the answer. "I don't want to be in my 60s playing music in front of an audience of teenagers. I love what we do, and I think we're still great at it, but there will come a point when it starts to look ridiculous. I want to get out before it reaches that point."

But fortunately for Kerry King, and for Slayer, the tide is with them. Metal's current failure to replenish its bloodlines means that more 'experienced' performers are under little threat of removal, as evinced by the fact that Metallica have headlined at least one major British festival for 11 of the past 12 years. For their part, Slayer are still able to summon brilliance from their fingertips, both in terms of their towering back catalogue and the fact that, somehow, despite advancing years, the quartet are an even more astounding live act than they were a generation ago.

Assured of their permanent status as one of the greatest metal bands of this, or any, age, Slayer continue to reign.

REPENTLESS IS RELEASED ON SEPTEMBER 11 VIA NUCLEAR BLAST. SLAYER TOUR THE UK IN NOVEMBER – SEE THE GIG GUIDE FOR INFO



Honestly, the Santa comment was just a joke, Tom...

"I DIDN'T GO TO JEFF'S MEMORIAL. I COULDN'T FACE IT"

• TOM ARAYA •

RAINING BLOOD

Reign In Blood's album-closing, near-title-track features one of the greatest riffs in metal history, and also gains marks for its radical structural innovation. Like *Postmortem* before it, the song features no guitar solo, either, which in 1986 was bold stuff indeed.

FIND IT: *Reign In Blood* (1986)

SOUTH OF HEAVEN

Tom Araya may have written the lyrics for this metal classic – something the frontman had not been moved to do on *Reign In Blood* – but it was Jeff's purposeful music, slow and threatening, that made the title-track to the band's fourth album an immediate classic.

FIND IT: *South Of Heaven* (1988)

WAR ENSEMBLE

Slayer's interest in human conflict began on the *South Of Heaven* album, but reached its apogee two years later with the opening track from 1990's follow-up, *Seasons In Abyss*. Whisper this, but *War Ensemble* is a better song than *Angel Of Death*.

FIND IT: *Seasons In The Abyss* (1990)

BITTER PEACE

The opening track from the band's least-loved album, 1998's *Diabolus In Musica*, *Bitter Peace* is a contender for Slayer's most underrated song. With its *Hell Awaits* style opening chug and its frenetic and inventive body, this paean of war deserves more love than it presently receives.

FIND IT: *Diabolus In Musica* (1998)

JIHAD

With a masterful and unflinching lyric authored by Jeff and Tom, *Jihad* tells the tale of World Trade Center attacks from the point of view of the suicide murderers themselves. All of this is put to an uneasy and frenetic soundtrack created solely by Jeff Hanneman.

FIND IT: *Christ Illusion* (2006)

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IRON MAIDEN

THE BOOK OF SOULS (PARLOPHONE)

KKKKK

FIVE YEARS BEYOND THEIR 'FINAL FRONTIER', THE METAL LEGENDS RETURN WITH THEIR BOLDEST ALBUM EVER



HERE'S A brief list of adjectives that sum up your typical double album: bloated, boring and un-fucking-necessary. Yes, even for the best bands,

they can prove symptomatic of rotting genius – the moment a group capsize under the weight of their own ambition. Or big heads. It's important to note this trend precisely because *The Book Of Souls*, Iron Maiden's first-ever double album, is none of the above. It is a colossal achievement. In fact, what we have here is the most defiantly 'Maiden' Maiden album ever. At 92 minutes long, it not only compresses nearly 40 years of musical evolution into one whole, it also pushes boundaries, too.

It's only fitting that such a vast album should start with a vast song, and the eight-minute-long *If Eternity Should Fail* is just that. Tackling the wee subject of the *beginning of life on Earth*, it charges along with a frenetic gallop, roaring dual-guitar solos and a festival-ready chorus. Oh, and a spoken-word outro that sees Bruce Dickinson act as the demonic character 'Necropolis... harvester of souls'. Gigantic-sounding songs are not an endangered species here. *Speed Of Light* may be short, but its impact is massive; Steve Harris' spellbinding prog

epic *The Red And The Black* is over 13 minutes long and yet somehow the most immediate song here. Elsewhere, other tracks attain their heft by tapping into Maiden's thematic heritage. *Death Or Glory* strafes in like an all-guns-blazing cousin of *Aces High* and *Tailgunner*; whereas *Shadows Of The Valley* has a cheeky nod to their *Somewhere In Time* era as they're back beholding the 'sea of madness'. With all of this charged by exacting musicianship and Bruce's best vocal performance in years, this is nothing short of an Iron Maiden fantasia.

Another thing about *The Book Of Souls*: it's very moving in places. Maiden are commonly celebrated for tuning into people's wildest imaginations; less praised is that they're equally brilliant at writing elegiac songs. And to pluck a line from *The Red And The Black*, this is an album full of 'the morals of life and the perils of death'. It may have been recorded before Bruce's cancer scare, but it's still defined by mortal introspection. The vivid odyssey of the title-track transmits this by thumbing through the pages of Mayan culture, but it hits hardest in the everyman-ness of the final few songs. *Tears Of A Clown* addresses depression – those putting on a brave face when 'something inside has died' – before

The Man Of Sorrows speaks of saying goodbye to your loved ones as they 'pass through the edges of time'. In these instances, the Maiden beast has rarely sounded quite so human.

Beyond all else, though, *The Book Of Souls* is an album of extraordinary vision. Nothing exemplifies this more than *Empire Of The Clouds*, the 18-minute, Bruce Dickinson-penned closer. It's the longest song Maiden have ever made and one of their finest. Starting from the smallest of piano notes, it builds and builds (and builds) into a metallic monster as the true story of the R101 airship crash of 1930 is relayed. It's a fantastic song that could just as easily pass for a radio drama. It has a narrative, historical detail and even dialogue – all before the R101 explodes over Northern France and 48 lifeless bodies are laid out 'head to the mast'. Neither this song – nor the album that houses it – can have been easy to pull off, but Maiden make it both sound and feel natural. Far from a double album misstep, this is the biggest and best heavy metal album of 2015. It's also one of the best of Iron Maiden's career.

DOWNLOAD: Empire Of The Clouds.

FOR FANS OF: Judas Priest, Trivium.

GEORGE GARNER



"THIS BECAME A DOUBLE ALBUM BY ACCIDENT!"

BRUCE DICKINSON

THE INSIDER BRUCE DICKINSON (VOCALS)

THIS IS MAIDEN'S FIRST DOUBLE ALBUM. WAS THAT INTENTIONAL?

"Nope, but, in a way, it was purely accidental because we didn't have any idea about the album order until we'd finished it. I mean, we were still making it. So, we got to about track six, and I went downstairs [in the studio] to Steve and went, 'Well we either stop now, or it's a double album.' It actually happened like that. We thought, 'Right, this is definitely going to be

longer than a single CD, so we either knock it on the head soon, or we continue with all the songs that we've got..."

IT ACTUALLY HAPPENED LIKE THAT?

"Yeah, and we made that decision well early, really. We went, 'Yeah, great, double album. Who does them these days? And, actually, as we've never done one before – brilliant!' And Rod [Smallwood], being the manager, he was like, 'Oh no, oh what a pain, double album.' I went, 'Rod, no, what a load of rubbish, it'll be brilliant!

The kids will love it, you know, after three or four years, to come out with, you know, 100-odd minutes or whatever it is of music, it's fantastic!' He said, 'Well couldn't you do two albums?' And I said, 'What? Use Your Illusion I and II? No, that's bollocks.' It had to be one album. We did it all at one time, it's one album – what are you going to leave off?"

DID ROD COME ROUND TO IT IN THE END?

"Yeah. He said all that stuff at the start. Then of course he came back and said, 'Oh yeah, double album – that was a great idea of mine..."

INTERVIEW: JAMES McMAHON



AGAINST ME!

23 LIVE SEX ACTS (XTRA MILE)

KKKK

THE FLORIDA PUNK OUTLAWS RECORDED THE RAGE OF THEIR 2014 TOUR. HERE'S THE BLOW-BY-BLOW ACCOUNT...

0:56 "Let's fuck shit up!" is how Laura Jane Grace opens Against Me!'s second live album. You can't see what's going on, but by the sounds of FUCKMYLIFE666, shit is getting fucked up.

9:32 "This is a song about celebrating gender variation as a thing of beauty," Laura Jane says by way of introduction to True Trans Soul Rebel. That snarling guitar and 'Who's going to take you home tonight?' perfectly sum up the beauty/ugliness of AM!'s live fury.

12:35 'Do you remember when you were young and you wanted to set the world on fire?' The blast of I Was A Teenage Anarchist is stunning. The vocals may have a 50 per cent hit rate on 'tune', but the band's rage fixes that.

17:08 "Hey, don't kick that fucking kid out!" Laura Jane rages at overzealous security during New Wave. "If he leaves, you have to get up here and play guitar," she tells the offending "asshole".

18:29 "Okay, I think that song's a bust," she laughs, realising that the fracas has fucked up New Wave.

24:17 Turn Those Clapping Hands Into Angry Balled Fists' climactic squall of rough-as-a-badger's-arse guitar; looping bass and bloodcurdling cries of "ALRIGHT!" provide one of the set's most truly electrifying moments.

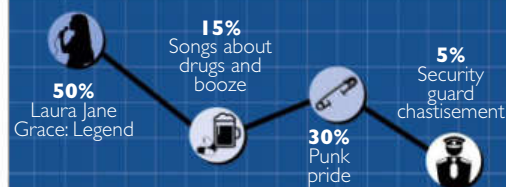
27:21 You know why we love Against Me! so much? Just listen to how Laura Jane's voice shakes during Transgender Dysphoria Blues – hoarse of vocal but unbowed of spirit. Inspiring stuff.

36:19 "This is a song about an eight ball of cocaine, an ounce of weed and an open road." Turns out it's High Pressure Low and not a Jonas Brothers cover.

62:39 Judging by the crowd's gang vocals during Unconditional Love, that's exactly what the band is receiving at this point. It's a beautiful thing to hear.

79:22 We Laugh At Danger and Break All The Rules storms in as an apt conclusion. We've had fights, emotion, sweat and pure-punk righteousness. If only you could say the same thing about all live albums.

THIS ALBUM IS MOSTLY MADE UP OF...



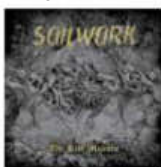
WORDS: JAMES HICKIE

SOILWORK

THE RIDE MAJESTIC (NUCLEAR BLAST)

KKK

AMBITION TRUMPS CONVENTION ON MELODEATH VETERANS' 10TH LP



■ THE RIDE Majestic? It's as much mission-statement as it is an album title here – a promise of grandeur, pace and overblown authority. We'd expect nothing less from Swedish melodeath aristocrats Soilwork's 10th LP. And they so nearly deliver: Picking up where 2010's resurgent The Panic Broadcast cut transmission, we get the title-track's soaring bombast, Alight In The Aftermath's prog-inflected severity and Petrivor By Sulphur – a forthright banger tinged with bracing solemnity. Exasperatingly, sonic speedbumps sap the momentum just as things start to hit fever pitch – it sees The Phantom coasting where it should soar; and All Along Echoing Paths edging borderline blandness. Given, it's far from tumbling off the rails, but had Soilwork dropped the dead weight, this ride could've been a majestic thriller.

DOWNLOAD: The Ride Majestic, Petrivor By Sulphur.

FOR FANS OF: In Flames, At The Gates.

SAM LAW

AMORPHIS

UNDER THE RED CLOUD (NUCLEAR BLAST)

KK

FINNISH METALLERS CONTINUE THEIR JOURNEY FROM 'ACE' TO 'SAFE'



■ AT ONE point, Amorphis were absolutely brilliant. Unfortunately, 'one point' was about two decades ago, with 1994's Tales From The Thousand Lakes and the following year's essential Black Winter Day. Sadly, the years between then and now have seen the Finns degrade from a killer melodic death metal outfit with a touch of darkness that even the Grim Reaper would find chilling, to... this. At times, Under The Red Cloud hits on the most basic nu-metal stompings, and some unbelievably cheesy folk choruses. That dark heart, meanwhile, has been replaced by something that seems comparatively gooey. The Four Wise Ones and The Skull are alright, but for the most part this is a huge disappointment from a band who were once nigh-on unimpeachable.

DOWNLOAD: The Four Wise Ones.

FOR FANS OF: Soilwork, In Flames.

NICK RUSKELL

RAMMING SPEED

NO EPITAPHS (PROSTHETIC)

KKKK

THEIR FOOT'S ON THE ACCELERATOR AND THEY'RE HEADING YOUR WAY...



■ IN THE event of a worldwide laxative shortage, Ramming Speed could be prescribed as a bowel-loosening alternative, so terrifying is the filthy



LYRIC OF THE WEEK

'O-yo-yo! I feel like Jekyll and Hyde!' While on tour in Europe, 5FDP frontman Ivan Moody happened upon a notebook by Victorian author Robert Louis Stevenson. Finding an unused passage from his Jekyll And Hyde manuscript, the 5FDP lyricist pinched this line wholesale for himself. Maybe.

BAND:

Five Finger Death Punch

SONG:

Jekyll And Hyde

ALBUM:

Got Your Six



SLEEVE OF THE WEEK

The future war between man and machine will not be pleasant. You've seen Terminator 2, so you know it'll be terrifying. Or, if the cover of Swedish deathsters Evil Army's Violence And War album is anything to go by, it'll look like something from the back of a sketch book.



VIDEO OF THE WEEK

YOU GOT SPIRIT, KID COHEED AND CAMBRIA

Where do prog nerds like Coheed go to look cool? School. But not before they go clothes shopping at a jumble sale.

noise unleashed on No Epitaphs. It falls somewhere between metal and hardcore, but don't expect any of those tired old generic metalcore shapes; this is closer to the raw crossover thrash assault pioneered by the likes of D.R.I. and continued by modern beer-thrashers Municipal Waste, with a dash of rabid grindcore thrown into the rotten stew for good measure. There are filthy riffs and noisy, punk-inspired blastbeats that drill through the skull, but there are also melodic twin guitars shining like golden threads in an abattoir drain. Ramming Speed aren't pretty, but they certainly are horribly good.

DOWNLOAD: Choke Holds And Bullet Holes, Walls.

FOR FANS OF: Black Breath, Municipal Waste, Toxic Holocaust.

PAUL TRAVERS

UNCLE ACID & THE DEADBEATS

THE NIGHT CREEPER (RISE ABOVE)

KKK

ECCENTRIC BRIT RETRO-PSYCH-LORDS DELIVER THE FREAKY GOODS ONCE MORE



■ AMAZINGLY, GIVEN the hype surrounding them, Cambridge psych-freaks Uncle Acid & The Deadbeats have managed to keep hold of their air of sleazy mystery.

Ever since they landed with 2012's ultra-lo-fi paean to scuzzy depravity that was Blood Lust (named after the never-seen heavy metal band from cult horror flick Last House On The Left), there have been questions. Like, is the band's ringmaster, Uncle Acid himself, a Time Lord sent from the '60s to put the world under the spell of greasy psych-rock? Only he knows for sure. Certainly, he looks and sounds like it. On this third album, his gnarly riffs and garage-level production are as unpolished and far-out as ever; but the element of surprise has turned into comforting familiarity. The hazy riffs and weird, LSD-fried vocals are totally killer, but it's like watching the third sequel in a video-nasty horror series. You know what's coming to get you, but that's why you love it. So, once again, turn off your mind, and turn on, tune in and drop right out.

DOWNLOAD: Waiting For Blood.

FOR FANS OF: Black Sabbath, The Beatles, The White Stripes.

NICK RUSKELL

CHAS PALMER-WILLIAMS

AMERICAN SMILE BRITISH TEETH (BANQUET)

KKKK

REALITY BITES FOR FORMER SKA-PUNK FRONTMAN TURNED FOLK-BLOKE



■ 'I WAS in a mildly successful '90s ska-punk band', sings Chas Palmer-Williams on Recite It, You Scum. And that's not the only clue that this record is the belated comedown

from Chas' time as mouthpiece for Brit ska mob Lightyear's naked, shit-flinging riot. The album art, the oddball black humour and the haphazard pop-culture references ('I'd really like to see GG Allin in a broken-down lift with One Direction' goes the chorus of Recite It, You Scum) all bear the hallmark of the singer's former life. Backed by melancholy acoustic guitar work and garnished with strings and brass, the collection's a bizarre, beautiful and bittersweet snapshot of one man grinning in the unrelentingly bleak face of present-day Britain.

DOWNLOAD: Recite It, You Scum.

FOR FANS OF: Lightyear, Frank Turner.

JOHN LONGBOTTOM

CONVEYER

WHEN GIVEN TIME TO GROW (VICTORY)

KKK

NEW TESTAMENT FROM SPIRITED AMERICAN HARDCORE TESTIFIERS



■ WHEN POST-HARDCORE was revived a few years back, the ensuing scene became known as The Wave. Conveyer are yet another band to emerge from

what now seems less a wave and more a, well, conveyor belt. These Minnesota melody makers share more than alphabetical closeness with Counterparts, while tunes like Cage suggest that Conveyer really dig La Dispute, but wish the latter were Christians. In truth, their faith may be their USP, and their 'spirit-filled hardcore' avoids straight-up preaching in favour of recommending God's love as a way out of despair. There's undoubtedly power and emotion running through this second album, which will make sense even to those who don't share Conveyer's beliefs.

DOWNLOAD: Cage.

FOR FANS OF: Counterparts, La Dispute.

OLLY THOMAS

WITH KILLER new albums from Frank Carter & The Rattlesnakes, The Wonder Years and Defeater emerging over the last few weeks, 2015 has turned out to be a sweet year for punk. One that proves that punk may have many different faces, but its spikes are showing absolutely no signs of droopage. And in the underground,

there's plenty to get your fist into. First up, brilliantly-named Danish mob **DAYCARE FOR JEDI** and their **WORST THINGS FIRST** (KKKK) EP,





1 ESCAPE THE FATE – JUST A MEMORY
We know what you're thinking: 'Where's my ETF album?' Sorry, you have to wait 'til October 30 for it. Have this banging new tune from Craig and co to tide you over, though!

2 ANGELS & AIRWAVES – INTO THE NIGHT
Hello, Tom DeLonge. You've got your keyboard out, have you? Marvellous.

3 FEARLESS VAMPIRE KILLERS – DANGER
'Winter snow', Kier? It's fricken' August, mate. Great new song, mind you.

4 CITY AND COLOUR – LOVER COME BACK
Oh look, this is really mellow. Whaddya know?

5 SKINDRED – UNDER ATTACK
Yeah, under attack from funk-metal riffs. BRAP!

PENTAGRAM

CURIOUS VOLUME (PEACEVILLE)

KKKK

LEGENDARY DOOM SURVIVORS KEEP THE RIFFS COMING THICK AND SLOW



■ THAT PENTAGRAM frontman Bobby Liebling is still alive, let alone helming doom legends Pentagram through a renaissance period, is nothing short of a

miracle. For himself, decades of heroin and crack abuse should probably have robbed him of his incredible, bluesy voice, if not killed him. That the band's sunny period is now happening more than three decades after they first started is also a miracle and a blessing. Curious Volume is filled to bursting with big, fat, no-bullshit doom riffs that Tony Iommi would get jealous of, while Bobby himself has the soul of a thousand soul singers. It's brilliant stuff, and proof that when it comes to enormo-doom heaviness, few do it better: Still.

DOWNLOAD: Lay Down And Die.

FOR FANS OF: Black Sabbath, Down, Fu Manchu, Orange Goblin.

NICK RUSKELL

WSTR

SKRWD (NO SLEEP)

KKK

NEWEST BRIT POP-PUNK SCAMPS ON THE BLOCK DELIVER THEIR FIRST OFFERING



■ STOP STRUGGLING to work out the pronunciation of WSTR's name and album title (band are Waster; album is Screwed, by the way) and concentrate

on getting to know Brit pop-punk's newest hopefuls. WSTR felt like they were 'wasted space' working the nine-to-five grind, but on this debut EP, they've pulled it together. Standout track Fair Weather is catchy as hell, and lyrics like 'My friends are dicks but I'd never have it any other way' is one of the best choruses we've heard all year. Things do stray on the generic side a little often, but for a first bite at the cherry, this is a perfectly decent bit of pop-punk. WSTR are by no means SKRWD just yet.

DOWNLOAD: Fair Weather.

FOR FANS OF: blink-182, ROAM.

HANNAH EWENS



LIGHTBEARER

(KKK) is a blast of rough hardcore, like a more belligerent Cancer Bats in a bad mood. Riffs are their stock in trade, and each one detonated

like a bomb made of JCBs. Finally, there's the weird post-punk sounds of PUBLICIST UK and their FORGIVE YOURSELF (KKKK) debut. Featuring members of Municipal Waste and Revocation, they're a curious, dreamy outfit with a nod to Fugazi that's somehow all their own. Punk's not dead. Here's three pieces of fine proof.

WORDS: NICK RUSKELL

Black Sabbath

SABOTAGE

(VERTIGO, 1975)



FORTY YEARS OLD THIS MONTH, THIS WAS ONE OF SABBATH'S MOST AMBITIOUS CREATIONS. OZZY DOESN'T EXACTLY REMEMBER IT THAT WAY, THOUGH...



AT THE time of recording their sixth studio album in 1975, Black Sabbath were beset by issues. For one, the drugs had seriously taken hold, and the stories of the band's cocaine use being such that they had the drug delivered in washing powder boxes proved to be the thin end of a drugged-out wedge. Plus, they were being sued by their former management, and the four Brummies felt like the musical side of the band was being sabotaged by the business bullshit. Hence the title.

The band had also begun to stray from the metal blueprint of their first four seminal albums. 1973's Sabbath Bloody Sabbath saw them experimenting with synths, strings and prog-rock structures, while Sabotage saw them fall somewhere between the crushing doom of old and this more progressive tack. Opener Hole In The Sky was suitably massive and on Symptom Of The Universe it was like thrash metal had arrived a decade early. Set against this, you had the riff-versus-choir instrumental of Supertzar, the lilting acoustics of Don't Start (Too Late), the prog-pop synths of Am I Going Insane (Radio) and the tendency to use (too many brackets).

This might not have been Sabbath at their absolute peak, but it is often held up as the last great album of the original Ozzy era. Not that the great man himself necessarily agrees...

WHAT DO YOU REMEMBER ABOUT MAKING SABOTAGE?

"Sabotage is the one with the fucking dreadful sleeve, isn't it? We got talked into it. That period of Black Sabbath is very patchy to me because I was absolutely fucked up. We all were. So... I remember bits of it, but I don't even remember where it was recorded, to be honest with you. By this

time we were in fucking lawyers' chambers and talking to QCs and we couldn't manage a fucking piss-up in a brewery, nevermind trying to manage our own band."

WERE THE BAND MEMBERS ALL ON THE SAME PAGE MUSICALLY?

"It wasn't a fucking band, it was four guys trying to be clever. We were taking loads of cocaine – we were all junkies, at the end of the day. We started to experiment with the music, doing crazy things like orchestras and fucking brass bands. I was singing in a range I couldn't fucking do onstage, as well."

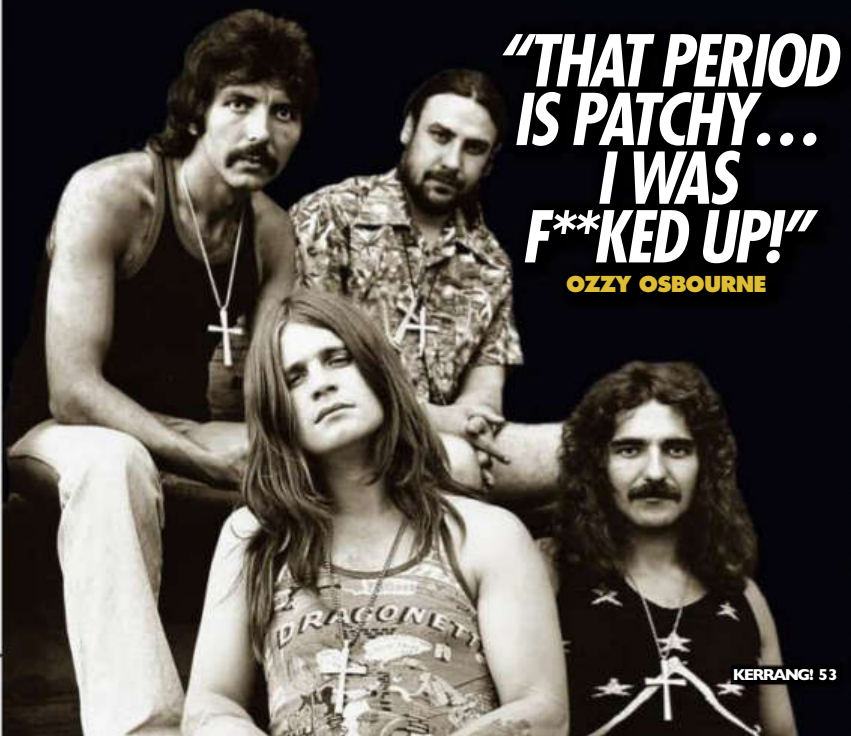
THERE WERE STILL SOME GREAT MOMENTS, THOUGH. WHAT ABOUT HOLE IN THE SKY OR SYMPTOM OF THE UNIVERSE?

"Yeah, Symptom Of The Universe, that was good. You can say that song was influential, but you don't think about that. You just hope it's a good album and that people will like it and fucking buy it. You don't think, 'Oh, in 20 years' time they're gonna look at this as being an iconic record! There were some interesting things on there, though."

SO, WAS THIS THE BEGINNING OF THE END FOR YOU?

"I think the last album, for me personally, should have been Sabbath Bloody Sabbath. We'd imploded. We'd started getting on each other's nerves. We started as a rock band dabbling with drugs, and at the end of the day we were a drugs band meddling with rock."

Kerrang! Radio play
it all at 10pm, September 3!



"THAT PERIOD IS PATCHY... I WAS FKED UP!"**

OZZY OSBOURNE

WORDS: PAUL TEAVERS

which, ironically, is the best of this crop. Apparently Copenhagen is now twinned with Orange County, such is the sunny, blink-182 vibe of Broken Bones and Sinking Avenue. Which is very cool, although there's a disappointing lack of songs about bacon, Vikings and Carlsberg. Come on, lads, get with it. Elsewhere, EVRA's

K! LOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!



Imagine when Eddie turned up for his first day of flying school. 'Why are you here?' they probably asked, to which he no doubt replied, 'I live to fly!' A passing Bruce Dickinson heard and made it a song. True story...

[£14.99 Emp-online.com](#)



Everyone looks like a dick when they eat a hot-dog and get mustard on their shirt. Fortunately, this one disguises any nasty stains.

[£14.99 Impericon.com](#)



For ultimate phone protection, you need ultimate guards. Like a dino and a panda. On a bike. Sure.

[\\$29 \(£18.48\) Threadless.com](#)



BALTIMORE PRIDE! Although Alex Gaskarth is from Essex. Come on, mate, make one for Braintree!

[£15.99 Grindstore.com](#)



Maiden have made an EVEN STRONGER version of Trooper that's 6.66% ABV. That's The Number Of The Hangover.

[£20 for 12 Robinsonsbrewery.com](#)



F5FDCK POP? What the hell are you on about, 5FDP?!

Make some sense!

[£14.99 Impericon.com](#)



There are still artefacts unseen from Howard Carter's tomb-raiding in Egypt in the 1920s. Like this shroud. The experts at the British Museum know very little about Pharaoh Stump III, but this rendering of his death mask has survived. According to scripture, his last words were, 'You will remember me for centuries...'

[£14.99 Impericon.com](#)



It's the most important, epic-est battle in the Galaxy. Shrunk down into brick form. Deadly.

[£54.97 Amazon.co.uk](#)



It's a rare thing to see Deathbat's body. As it happens, turns out he's mostly made of snakes...

[£14.99 Grindstore.com](#)



If you break open a stuffed Alien Chestbuster; does it bleed acid everywhere? We're too scared to find out.

[£19.99 Forbiddenplanet.com](#)



Look at this brave controller. Just look at it. Respect yours, don't let them become lonely like him.

[\\$20 \(£12.74\) Threadless.com](#)



He's the sketchiest man in the Galaxy – of course you want a Boba Fett poster. Of COURSE!

[£39.99 Forbiddenplanet.com](#)



When you're a zombie, death is just one long struggle. Even the simple joy of a balloon is out of reach...

[\\$20 \(£12.74\) Threadless.com](#)



Minions doing The Beatles' Abbey Road. On pants. But they'd probably call it 'Babby boa' or something.
£12 Plastichead.com



In need of a quick disguise? Hello, beanie – instant Ash Costello!
\$60 (£38.39) merch bundle
Newyearsday.merchnow.com



Like your coffee sweet? Stick it in this and wait for it to ask you to 'Pour some sugar on me...'
£10 Plastichead.com



Mr Spock socks! Or should we say Mr... Sock? Anyway, he can hear your feet. Wonderful.
\$10 (£6.37) Threadless.com



Here's a cheerful thought – it's almost autumn. And as you watch the leaves turn brown and consider how allegorical it is for your life draining away, it's the perfect time to listen to music on headphones. Lift your soul from its twilight despair with these bad boys.

Various Xtreme.JVC.com



It's Rastafarian Ted. We can almost hear his terrible stoner jokes from here. Awesome.
£14.99 Forbiddenplanet.com



There's a conspiracy theory that sloths never went to the moon. Then HOW HAVE WE GOT THIS PATCH, EH?
£3.27 Etsy.com

SCHOOL'S IN!

YEAH YEAH, YOU DON'T WANT TO GO BACK TO SCHOOL. TOUGH. MAKE IT EASIER WITH THIS STUFF

Is it toast? NO! It's a cunningly disguised USB stick. Which is amazing. But, for God's sake, don't put butter on it. It doesn't go melty and delicious. It just breaks it.

£12.99
Firebox.com

These aren't the notes you're looking for? Then turn the page. Are they there? Yeah? Cool. Now go forth and develop your gigantic plot for Galactic domination. Or homework.

£18.99
Moleskine.com

Clown used to keep a dead crow in a jar, which he'd huff before gigs. A sandwich and some crisps in a lunchbox would have been much nicer. Unless it had pilchards in it.

\$19.87 (£12.66)
Amazon.com



We'll be honest, we find it very hard to get excited about pens. Maybe we're just blasé because we see so many. But we're PUMPED about this Avengers biro. Stationary assemble!

£3.99
Forbiddenplanet.com

The Nightmare Before Christmas would have been a very different story had Jack Skellington had a pencil case with his face on it. Maybe. His pens would be safe, anyway.

£5.99
Grindstore.com

Drop Dead bag? Maybe it's just us, but that sounds like something gangsters use for corpse disposal. Don't take corpses around in it. They'll rot and your bag will stink.

£40
Dropdead.co

GIGS

DON'T MISS

MOOSE BLOOD

AFTER CONQUERING WARPED TOUR THE CANTERBURY ROCKERS ARE BACK!
AND THEY'RE PLAYING SOME TRACKS FOR THE FIRST TIME EVAAA...



HI, EDDY! THERE'S BEEN A TON OF BUZZ AROUND YOU GUYS AND CREEPER IN THE PAST FEW MONTHS. WHAT DOES THAT MEAN FOR THE TOUR?

EDDY BREWERTON (VOCALS/GUITAR):
"You know the feeling you get when you have a close friend that you haven't seen in a couple of months? And when you do finally get to hang out, you can't stop talking and it feels like nothing's changed and no time has passed whatsoever? That is Moose Blood and Creeper. The fact that we get to do what we love with some of our best friends is going to make it pretty special. This tour we decided to play our album, I'll Keep You In Mind, From Time To Time, in its entirety from start to finish, which means we'll be playing songs we've never played live before. It's something I've wanted to do for a while now and the time just feels right!"

SO, WE TAKE IT YOU'VE TOURED WITH THE CREEPER DUDES BEFORE?

"All those lovely chaps are well and truly a part of Mates Club! We toured with them earlier in the year, around April, and it turned into one of my favourite tours we've ever done. I remember playing Takedown Festival and causing chaos backstage,

making it a mission between myself and Will [Gould, vocals] from Creeper to get into Charlie Simpson's dressing room around the security team."

THERE WAS NO CHARLIE SIMPSON ON WARPED TOUR, BUT PEOPLE WENT BONKERS FOR YOU LOT... HOW WAS THAT?

"We grew up hearing stories and watching videos of Warped Tour and then, all of a sudden,

"IT WAS SO HOT ON WARPED TOUR, OUR VINYL MELTED"

EDDY BREWERTON

we were about to play the festival! Honestly, I don't think any of us could really comprehend what was about to happen over those 40-odd shows. The reaction we received was absolutely incredible; we didn't know what to expect seeing as it was our first U.S. tour, either."

DID YOU LEARN ANYTHING ABOUT YOUR LIVE SHOW ON WARPED THAT YOU'RE

BRINGING BACK TO THE UK?

"The more times we get to play together live, the stronger we become as a band, and I think it's going to show from now on. With Warped, you live in each other's pockets for two months, so we've become closer as friends and I think it's made us all better musicians in the process."

WHAT WERE YOUR BEST AND WORST MOMENTS ON WARPED?

"We had one day in Arizona where the temperature got so hot that the display vinyl we had out literally melted over the edge of our table. There was a day in Florida where it rained so hard we had to wrap our pedal boards in plastic rain macs and put up a tent over the drums to keep everything from getting washed away while the 50 die-hard fans screamed the words back and danced around in the mud! We had a few bumps in the road and had to finish the last leg of the tour in a van with no A/C, but there were no bad days, it was all an experience we'll never forget!"

DATES: Norwich Owl Sanctuary September 2, Bournemouth Sound Circus 4, Plymouth Underground 5, Swansea Scene 6, Coventry Kasbah 7, Carlisle Brickyard 8. Support: Creeper.

YOUR WEEK!

KERRANG! DAY SEPTEMBER 2

BIRMINGHAM Jim Adkins (Glee Club)
BIRMINGHAM Gone By Tomorrow (Rainbow)
BRIGHTON Mark Lanegan Band (Concorde 2)
EDINBURGH OPM (Bannerman's Bar)
GLASGOW Bad Sign, Foes (Nice N' Sleazy)
LONDON Noccum, Steelwing (Underworld, Camden)
NORWICH Moose Blood, Creeper (Owl Sanctuary)
PLYMOUTH Palm Reader (Exile)
SHEFFIELD Jonny Craig (Corporation)
SOUTHAMPTON The Dear Hunter (Joiners)

THURSDAY SEPTEMBER 3

BIRMINGHAM The Dear Hunter (Rainbow Cellar)
CAMBRIDGE Mark Lanegan Band (Junction)
CARDIFF Gone By Tomorrow (Fuel)
DERBY Palm Reader (Victoria Inn)
GLASGOW OPM (Audio)
GLASGOW Jonny Craig (Classic Grand)
GLASGOW Jim Adkins (Cottier Theatre)
NORWICH I.C.O.N (Brickmakers)

FRIDAY SEPTEMBER 4

BOURNEMOUTH Moose Blood, Creeper (Sound Circus)
CARDIFF Mark Lanegan Band (Y Plas)
GLASGOW Palm Reader (Ivory Blacks)
HASTINGS Gone By Tomorrow (Flairz)
LONDON Crime In Stereo, Casey, Hindsights (Borderline)
LONDON The Dear Hunter (Hoxton Square Bar & Kitchen)
MANCHESTER Jim Adkins (Royal College Of Music)

RIDER OF THE WEEK

BAND: Parkway Drive

Ever wondered why Australian people look so healthy and full of life? We're putting it down to their healthy AF rider requests...



- 1 tray of assorted fresh fruit
- Tomatoes, avocado, lettuce
- 1 tray of assorted meats and cheese
- 2 packs of veggie meat
- 4 packs of wholemeal wraps (vegan)
- 2 bags of corn chips
- 2 jars of salsa
- 2 tubs of hummus
- Cereal and muesli
- Assorted fruit yoghurt
- 5 soy yoghurts
- Assorted lollies and nuts
- Mustard, mayonnaise, pepper
- Assorted good-quality chocolates
- Assorted vegan spreads
- Assorted vegan snacks and sweets
- 30 x 0.5 bottles of non-carbonated water
- 2 litres of pineapple juice
- 10 vitamin waters (XXX or Power C)
- 2 litres of apple juice
- 2 litres of almond milk
- 2 litres of soy milk
- 2 litres full-cream milk
- 18 beers
- 10 ginger beers
- 10 coconut waters - no added sugar
- 1 bottle of whiskey (every 3 - 4 nights)

MANCHESTER Jonny Craig (Sound Control)

READING Hatebreed (Sub 89)

SHEFFIELD Bad Sign, Foes (Corporation)

SOUTHAMPTON I.C.O.N (Firehouse)

SATURDAY SEPTEMBER 5

BINGLEY Ash, Funeral For A Friend, Room 94 (Bingley Music Live @ Myrtle Park)
CAMBRIDGE Mark Lanegan Band (End Of The Road Festival @ Larmer Tree Gardens)
LEEDS Hatebreed, Despised Icon, Heart Of A Coward, Stray From The Path, Malevolence, Blood Youth, Emmure, Desolated, Born Of Osiris, Turnstile, Northstar, Nasty, Make Them Suffer, Astroid Boys, Slaughter To Prevail, Venom Prison, Crime In Stereo, Seafoal, Xibalba (Ghostfest @ University)
LONDON Jim Adkins (Union Chapel, Islington)
MILTON KEYNES Foo Fighters, Iggy Pop (Bowl)
NOTTINGHAM Evil: Scarecrow, Uneven Structure, The Five Hundred, Red Rum, Taken By The Tide, From Her Ashes, We Are Tyrants, Cacodaemonic, Fearless Vampire Killers, Lacey, As December Falls, Silhouettes, Colt 45, Neverise, The Species, Little Bridges, Voices From The Fuselage, Skarlett Riot, The One Hundred, Shields, Famous For Nothing, An Empire Will Fall, The Parallax Method, Calis Ablaze, Confluence and more (Macmillanfest 2015 @ various venues)
NUNEATON OPM (Queens Hall)
PLYMOUTH Moose Blood, Creeper (Underground)
READING I.C.O.N (College Arms)
SHEFFIELD Palm Reader (Riverside)
WORKSOP Fell Out Boy (Frog)

SUNDAY SEPTEMBER 6

BINGLEY Nothing But Thieves (Bingley Music Live @ Myrtle Park)
BRISTOL Hatebreed, Despised Icon, Heart Of A Coward, Stray From The Path, Malevolence, Blood Youth, Emmure, Desolated, Born Of Osiris, Turnstile, Northstar, Nasty, Make Them Suffer, Astroid Boys, Slaughter To Prevail, Venom Prison, Crime In Stereo, Seafoal, Xibalba (Ghostfest @ Motion)
HARLOW OPM (Square)
HULL Fell Out Boy (O'Rileys)
KINGSTON Bring Me The Horizon (Rose Theatre)
MILTON KEYNES Foo Fighters, Iggy Pop (Bowl)
PLYMOUTH Nile, Suffocation (Hub)
PORTSMOUTH Gone By Tomorrow (Drift)
STOKE Breath In Silence, Lost Atlanta (Tech Noir)
SWANSEA Palm Reader (Lemon Factory)
SWANSEA Moose Blood, Creeper (Scene)

MONDAY SEPTEMBER 7

BRIGHTON Dope Body (Hope & Ruin)
CARDIFF Jonny Craig (Clwb Ifor Bach)
COVENTRY Moose Blood, Creeper (Kasbah)
MANCHESTER Nile, Suffocation (Sound Control)
MERTHYR TYDFIL Breath In Silence, Lost Atlanta (Crown)

TUESDAY SEPTEMBER 8

BRIGHTON Dope Body (Hope & Ruin)
CARDIFF Jonny Craig (Clwb Ifor Bach)
COVENTRY Moose Blood, Creeper (Kasbah)
LONDON Fort Minor (Scala, King's Cross)
MANCHESTER Nile, Suffocation (Sound Control)
MERTHYR TYDFIL Breath In Silence, Lost Atlanta (Crown)

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY



HASHKLASH! BRING ME THE HORIZON VS BULLET FOR MY VALENTINE

K! TV - SEPTEMBER 2, 4PM

There hasn't been a fight this epic since the Battle of the Blackwater in GOT, except this one has slightly less dragon fire. Unless Oli Sykes has a hidden talent...



TWENTY ONE PILOTS GOES EAST YOUTUBE

What do you do when your band is basically taking over the universe? You document it on your YouTube channel, duh. In this installment of Twenty One Pilots Goes East, the duo hit up Melbourne and Sydney. Spoiler: it features a vicious game of table football and a reeeeally excited guy with bright-red hair.



BON JOVI LIVE FROM LONDON SKY ARTS - ON DEMAND

What do you say when you wanna watch some music on the telly, you've poured yourself an orange squash and you're equidistant between the kitchen and the TV? 'Wooah! We're halfway there!' obviously. Once you get 'there', Bon Jovi's sold-out show from Wembley Stadium should hit the spot.

MY FIRST GIG

WHO: SWITCHFOOT, SAN DIEGO DEL MAR FAIR, 2005

THINK YOU WERE YOUNG WHEN YOU WENT TO YOUR FIRST GIG? THE ECHOSMITH FRONTLADY WAS PROBABLY YOUNGER...



SYDNEY SIEROTA, ECHOSMITH

"It's funny... Echsmith always fight because we all went to the same shows growing up

together [the band are brothers and sisters] and we can't remember what came first - it was either Switchfoot or Coldplay.

"It was the greatest concert because we all grew up listening to Switchfoot, except we all got separated at one point because there were so many people! I remember being scared for my life that we were all going to die and never see each other again! At one point, I was waving goodbye to my mom as I lost her in the crowd (laughs)! Thank goodness I wasn't in a mosh-pit.

"I'm 18 now so, at most, I was like, six or seven at the time! I sat on someone's shoulders because I couldn't see, I was so small! I'm sure they were amazing, but I couldn't tell you if I actually knew

that, because I was too young to even remember.

"I felt very inspired by Switchfoot, whether live or listening to their CDs over and over again. We used to watch their live DVDs all the time, so seeing them live was a whole different experience in an awesome way. They were always a band we looked up to. I wanted to be like them and play those kind of shows and sing like Jon Foreman sings - the way he performs and talks to the crowd means something. It's like he was preaching onstage, the way he makes you feel so good. I definitely can say I was inspired.

"But you know everyone always says, 'I started singing before I can remember,' that's actually true with me because I had my first performance when I was two years old with my dad. My dad led worship at churches for a lot of our lives and then I sang at one of the churches for at least 1,000 people. I was sitting on a tall stool and I don't remember it but I found the photo w years ago and thought, guess that's how I started because I don't remember it even happened! I guess I was pretty small."

switchfoot





BRIDGEND

MATT DAVIES-KREYE ON THE TOWN THAT BROUGHT US FUNERAL AND BULLET...



MATT DAVIES-KREYE FUNERAL FOR A FRIEND

WHAT WAS THE BRIDGEND SCENE LIKE WHEN YOU WERE GROWING UP, MATT?

"We had some great little venues where local and touring bands would come to play! Most commonly the **Football Club (1)** and **The Toll House (2)**. We could take a train into **Bridgend** and just meet up and catch awesome bands. I used to go with some friends from my home town and we'd catch bands like **Ensign**, **Capdown**, **The Lawrence Arms**, **My Hero Dies Today**. We would travel to **Newport** and **Cardiff** but it was awesome that we had people like [gig promoter] **Johnny Phillips** involved who would bring these kinds of bands to our town."

WHAT'S THE BEST THING ABOUT THE LOCAL SCENE NOW?

"For me there's still a huge amount of support for local bands. One of our local venues, **Hobos (3)**, puts on a lot of shows and one of our friends **Dean Whittaker** goes out of his way to push and promote the value of our scene constantly by bringing killer bands to town as well as putting on great shows locally."

WHAT WAS YOUR FAVOURITE VENUE IN THE AREA?

"My personal favourite was the **Toll House** – we played there with a whole bunch with bands like **Waterdown**. Sadly, it's no longer a venue. **Hobos** has grown from strength to strength over the years and has developed a great relationship with local promoters and bands. We've had a



The Diagon Alley of music venues

number of international alternative bands come through here which has been great for our scene! My favourite gig in Bridgend? Watching **Goodtime Boys** play a floor show to 30 people in **Hobos**. It was intense and energetic. They were a phenomenal band that made for an incredible show!"

WHERE ELSE SHOULD NEW BANDS BE FREQUENTING?

"Well, **Manic Studios (4)** is really central and is a cool place to rehearse. A lot of bands also use **Music Box** in Cardiff. Bridgend doesn't have much in the way of record stores any more. You'd have to go to Cardiff or Newport for hands-on record purchasing."

ARE THERE ANY LOCAL RADIO STATIONS OR FANZINES THAT HELP OUT NEW BANDS?

"**Mass Movement** is a zine that's always been closely associated with the Hardcore scene and is based in Bridgend. It moved online a few years ago and covers a whole swathe of bands, alternative culture and entertainment issues. It's always great!"

WHICH BANDS FROM BRIDGEND CAN YOU RECOMMEND?

"Our friends **Korsakoffs** [ex-Hondo Maclean] are pushing the envelope of the music scene which is always exciting. We played some shows with them recently and you should check them out!"



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BOOKING NOW

AGAINST THE CURRENT

London O2 Academy Islington October 7, Glasgow King Tut's 8, Birmingham Asylum 9, Manchester Club Academy 10, Southampton Joiners 11, Cardiff Clwb Ifor Bach 12.

AGNOSTIC FRONT

Bristol Marble Factory October 1, Manchester Academy III 2, London Camden Underworld 3, Support: Old Firm Casuals.

ASKING ALEXANDRIA

O2 Academy Leicester October 20, O2 Academy Newcastle 21, Lincoln Engine Shed 22, O2 ABC Glasgow 23, Dundee Fat Sam's 24, Aberdeen Garage 25, O2 Academy Sheffield 27, Manchester Ritz 28, Support: Memphis May Fire, August Burns Red, In Hearts Wake.

BABYMETAL

London SSE Arena Wembley April 2, 2016.

BEACH SLANG

Norwich Owl Sanctuary January 19, 2016, Birmingham Rainbow 20, Manchester Star & Garter 21, Glasgow Hug & Pint 22, Newcastle Think Tank 23, Leeds Brudenell Social Club 24, Nottingham Bodega 26, London Camden Barfly 27, Bristol Exchange 28, Southampton Joiners 29, Brighton Green Door Store 30.

BLACKBERRY SMOKE

O2 Academy Birmingham November 3, O2 Academy Sheffield 4, O2 Academy Newcastle 5, Manchester Academy 6, London Kentish Town Forum 8.

BLACK STONE CHERRY

Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 4, Manchester Arena 6, Support: Shinedown, Halestorm, Highly Suspect.

BLITZ KIDS

Manchester Academy III October 9, London Tufnell Park Dome 10.

BRAND NEW

Manchester Albert Hall September 10, London Alexandra Palace 11, O2 Academy Sheffield 19, Middlesbrough Empire 20, Edinburgh Usher Hall 21, Dublin Vicar Street 22.

BRAWLERS / ALLUSONDRUGS

Norwich Owl Sanctuary October 4, Leicester Scholar Bar 5, Hull Fruit 6, High Wycombe Bucks SU 8, Plymouth Junction 9, Birmingham Rainbow Courtyard 12, Chester Live Rooms 13, Sheffield Bungalows & Bears 14.

BULLET FOR MY VALENTINE

Belfast Ulster Hall September 28, Dublin Olympia 29, O2 Academy Bournemouth October 1, Reading Hexagon 2, Guildford G Live 3, Aylesbury Theatre 5, Stoke Victoria Hall 6, Lincoln Engine Shed 7, York Barbican 9, Aberdeen Music Hall 10, Dunfermline Alhambra 11, Middlesbrough Empire 13, Carlisle Sands 14, O2 Academy Leicester 16, Bexhill De La Warr Pavilion 17, Folkestone Cliff Hall 18, Swansea Brangwyn Hall 20, O2 Guildhall Southampton 21, Ipswich Regent Corn Exchange 22, Support: While She Sleeps, Coldrain.

BUTSERFEST

Line-up: Don Broco, Funeral For A Friend, Hacktivist, The Qemists, The Xcerts, The One Hundred, Our Hollow Our Home, Boston Manor, Dirt, Cardinal Bay, Waking Angel, The Lounge Kittens, Petersfield Queen Elizabeth Country Park, September 12.

CARCASS

Wolverhampton Wulfrun Hall October 23, Glasgow Barrowlands 24, Belfast Limelight 25, Dublin Olympia 26, Bristol Motion 27, Newcastle Northumbria Uni 28, London Kentish Town Forum 29, Manchester Ritz 30, Support: Obituary, Napalm Death, Voivod, Herod.

CITY AND COLOUR

Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

CLUTCH

Dublin Olympia Theatre November 20, Belfast Limelight 21, O2 Academy Glasgow 23, Nottingham Rock City 24, O2 Academy Bristol 25, Manchester Ritz December 10, Wolverhampton Wulfrun Hall 11, London O2 Shepherd's Bush Empire 12.

CODE ORANGE

Manchester Gorilla November 2, Dublin Fibber Magies 3, Glasgow Classic Grand 4, London Camden Underworld 5.

CRADLE OF FILTH

Nottingham Rock City October 16, Bristol Motion 17, Norwich Waterfront 18, Wolverhampton Wulfrun Hall 20, Glasgow Garage 21, Manchester Academy II 22, London Camden KOKO 23.

DAMNATION FESTIVAL

Line-up: At The Gates, Leeds University Union November 7.

THE DARKNESS

Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Roundhouse 20.

DEF LEPPARD / WHITESNAKE

Dublin 3Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19, Support: Black Star Riders.

DEFTONES

London SSE Arena Wembley November 21, Support: Architects.

DELAIN

Bristol Marble Factory October 22, Birmingham Institute Library 23, Manchester Academy II 24, London O2 Academy Islington 25, Support: Anneke van Giersbergen, The Gentle Storm.

DINOSAUR PILE-UP

Birmingham Rainbow November 2, Newcastle Think Tank 3, Glasgow King Tut's 4, Manchester Ruby Lounge 6, Leeds Key Club 7, Nottingham Bodega 8, Norwich Waterfront 9, London Tufnell Park Dome 11, Bristol Exchange 12, Brighton Beach 13.

DON BROCO

Cardiff Transhead December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12, London O2 Academy Brixton 13.

ENTER SHIKARI

O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27, Support: The Wonder Years.

ESCAPE THE FATE

Manchester Club Academy January 28, 2016, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16.

EVERY TIME I DIE

Southampton Talking Heads November 6, Plymouth Underground 7, Bristol Pleece 8, Nottingham Rescue Rooms 9, Manchester Sound Control 11, Glasgow King Tut's 12, Aberdeen Tunnels 13, Newcastle Riverside 14, Sheffield Corporation 15, Birmingham Asylum 17, London Tufnell Park Dome 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last November 21, Support: Superheaven, Muck.

FALL OUT BOY

Leeds First Direct Arena October 3, Aberdeen AECC GE Oil & Gas Arena 4, Birmingham Barclaycard Arena 6, Cardiff Motorpoint Arena 7, Manchester Arena 9, Bournemouth International Centre 10, London SSE Arena Wembley 11 – 12.

FEAR FACTORY

Bristol Motion December 7, Manchester Ritz 9, Dublin Academy 10, Belfast Limelight 11, Glasgow Garage 12, London Kentish Town Forum 13.

FIGHTSTAR

London Troxy October 17, Southampton University 18, Exeter Lemongrove 19, Wolverhampton Wulfrun Hall 21, Norwich Waterfront 22, Manchester Ritz 24, Newcastle Northumbria Uni 25, Edinburgh Liquid Rooms 27, Aberdeen Garage 28, Support: Arcane Roots.

FOO FIGHTERS

Milton Keynes Bowl September 5 – 6, Edinburgh BT Murrayfield Stadium 8, Support: Iggy Pop (Milton Keynes), Royal Blood (Edinburgh).

FRANK CARTER & THE RATTLESNAKES

Birmingham Rainbow Courtyard October 20, Sheffield Leadmill 21, Newcastle Cluny 22, Glasgow Cathouse 23, Manchester Star & Garter 24, Norwich Owl Sanctuary

27, Cardiff Clwb Ifor Bach 28.

FRANK TURNER & THE SLEEPING SOULS

Llandudno Venue Cymru November 5, O2 Guildhall Southampton 8, Falmouth Princess Pavilion 9, Glasgow Barrowland 13, Newcastle Uni 14, Nottingham Rock City 15, O2 Academy Birmingham 18, O2 Academy Sheffield 19, Bristol Colston Hall 21, Manchester Academy 23, London Alexandra Palace 26.

GNARWOLVES

Birmingham Rainbow Warehouse December 9, Manchester Sound Control 10, Leeds Key Club 11, Glasgow Audio 12, Sheffield Local Authority 13, Liverpool District 14, Nottingham Bodega 15, Bristol Exchange 16, Bournemouth Sound Circus 17, London Camden Underworld 18. Support: Spraynard, Such Gold.

HATEBREED

Reading Sub 89 September 4.

HEAVEN'S BASEMENT

Southampton Engine Rooms December 3. Support: Crobot, Scorpion Child, Buffalo Summer.

INME

Manchester Sound Control September 14, Glasgow Classic Grand 15, Nottingham Rescue Rooms 16, Birmingham Warehouse 17, London O2 Academy Islington 18.

JIM ADKINS

Birmingham Glee Club September 2, Glasgow Cottiers Theatre 3, Manchester Royal Northern College Of Music 4, London Union Chapel 5.

MACMILLANFEST 2015

Line up: Fearless Vampire Killers, Evil Scarecrow, The One Hundred and loads more! Nottingham various venues September 5.

MALLORY KNOX

Rugby Village September 24. Support: We Are The Ocean, Go Primitive. O2 Academy Glasgow September 28, Manchester Ritz 29, Cambridge Junction 30, Wolverhampton Wulfrun Hall October 2, Middlesbrough Empire 3, Cardiff Y Plas 4, Exeter Lemon Grove 6, Nottingham Rock Circus 7, Norwich UEA 8, London Camden Roundhouse 9. Support: Set It Off, The Xcarts.

MARILYN MANSON

London Eventim Apollo November 19, Wolverhampton Civic Hall 21, O2 Academy Glasgow 22, O2 Apollo Manchester 23. Support: Krokodil.

MAYDAY PARADE

Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEGADETH / LAMB OF GOD

Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena Wembley 14, O2 Academy Birmingham 15. Support: Children Of Bodom, Sylosis.

MOOSE BLOOD

Norwich Owl Sanctuary September 2, Bournemouth Sound Circus 4, Plymouth Underground 5, Swansea Scene 6, Coventry Kasbah 7, Carlisle Brickyard 8. Support: Creeper.

MOTIONLESS IN WHITE

Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Fleece 2, Southampton 1865 3, London Camden Underworld 4 and 6. Support: Chelsea Grin, New Years Day.

MÖTLEY CRÜE

Newcastle Metro Radio Arena November 2, Manchester Arena 3, Birmingham Genting Arena 4, London SSE Arena Wembley 6. Support: Alice Cooper.

MOTÖRHEAD

Newcastle City Hall January 23, 2016, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29 – 30. Support: Saxon, Girlschool.

NIGHTWISH

London SSE Arena Wembley December 19. Support: Arch Enemy, Amorphis.

NORTHLANE

Bristol Fleece October 4, Birmingham Asylum 5, Glasgow Classic Grand 6, Manchester Club Academy 7, London O2 Academy Islington 8, Southampton Talking Heads 9. Support: Volumes, The Acacia Strain, Hellions.

NOTHING MORE

Birmingham Temple December 5, Glasgow King Tut's

JUST ANNOUNCED

BEARTOOTH

London Camden Electric Ballroom November 24, Bristol Thekla 25, Manchester Academy III 26, Glasgow SWG3 27, O2 Academy2 Birmingham 28.

BOY JUMPS SHIP / ONLY RIVALS

Bristol Louisiana September 28, Birmingham Rainbow 29, Leeds Key Club 30, Glasgow Garage (Attic) October 1, Newcastle Riverside 2, Leicester Cookie 4, London Camden Barfly 5, Manchester Sound Control 6, Cambridge Portland Arms 7, Oxford Bullingdon 8.

BRING ME THE HORIZON

Edinburgh Corn Exchange November 25, Doncaster Dome 26, Cardiff Motorpoint Arena 27, London Alexandra Palace 28. Support: Neck Deep, PVRIS.

FORT MINOR

London King's Cross Scala September 8.

GNARWOLVES

Newcastle Think Tank? 9, Aberdeen Tunnels 10, Hull Welly 11, Peterborough Met Lounge 12, Newport Le Pub 13, Reading Sub 89 14, Norwich

Owl Sanctuary 15, St Albans Horn 16. Support: Woahnows, Broadbay.

LONELY THE BRAVE

Glasgow Garage November 9, Manchester Club Academy 10, O2 Academy2 Birmingham 11, Nottingham Rescue Rooms 19, Cardiff Globe 20, Bristol Marble Factory 21, Southampton Talking Heads 23, London Islington Assembly Hall 24, Brighton Haunt 25. Support: Black Peaks.

OUR LAST NIGHT

London O2 Academy October 27. Support: Palisades, Crooks.

TWENTY ONE PILOTS

O2 Academy Leeds February 18, 2016, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

TURBOWOLF

Glasgow Stereo October 27, O2 Academy2 Birmingham 28, London O2 Academy Islington 29, Manchester Academy III 30.

ALL TIME LOW

Cardiff Arena February 10, 2016, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3 Arena 16,

6, Manchester Academy III 7, London Boston Music Room 8.

OPETH

London Palladium October 18.

PALM READER

Plymouth Exile September 2, Derby Victoria Inn 3, Glasgow Ivory Blacks 4, Sheffield Riverside 5, Swansea Lemon Factory 6, London Surya 8.

PAPA ROACH / FIVE FINGER DEATH PUNCH

London Wembley SSE Arena November 28. Support: Devil You Know, Eskimo Callboy.

PARKWAY DRIVE

London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15.

THE PRODIGY

Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26, Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3 Arena 30, Belfast Odyssey Arena December 1, Birmingham Barclaycard Arena 3, London SSE Arena Wembley 4 – 5. Support: Public Enemy.

ROLO TOMASSI

Brighton Green Door Store November 6, Plymouth Tiki Bar 7, Bristol Louisiana 8, Manchester Soup Kitchen 9, Glasgow Stereo 10, Nottingham Bodega 11, Norwich Owl Sanctuary 12, London Oslo 13. Support: Employed To Serve.

SABATON

Norwich UEA February 26, 2016, Manchester Academy 27, O2 Academy Birmingham 28, O2 Guildhall Southampton 29, Aberdeen Music Hall March 2, Glasgow Barrowland 3, Belfast Limeright 4, Dublin Vicar Street 6, Cardiff Tramshed 7, Bristol Motion 8. Support: Alestorm, Bloodbound.

SIKTH

Glasgow Classic Grand December 5, Manchester Academy II 6, Bristol Marble Factory 10, O2 Academy2

Birmingham 11, London Kentish Town Forum 12.

SKINDRED

O2 Guildhall Southampton November 4, Norwich UEA 5, Nottingham Rock City 6, Manchester Academy 7, O2 Academy Glasgow 10, Leeds Stylus 11, O2 Academy Bristol 12, Birmingham Institute 13, London O2 Academy Brixton 14. Support: Crossfaith, (hed)pe, Yashin.

SLAVES

London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SLAYER

Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30. Support: Anthrax, Kvelertak.

SLEEPING WITH SIRENS

O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6.

STATE CHAMPS

Belfast QUB Students' Union September 15, Dublin Academy II 16, O2 Academy2 Liverpool 17, Birmingham Asylum 18, O2 Academy2 Newcastle 19, Glasgow King Tut's 21, Leeds Stylus 22, Manchester Sound Control 23, Nottingham Rescue Rooms 24, London O2 Academy Islington 25, Southampton 1865 26, Kingston Hippodrome October 3. Support: Knuckle Puck, ROAM.

THE STORY SO FAR

Cardiff Y Plas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12.

STRAIGHT LINES

London Boston Music Room October 23, Cardiff Clwb

Ifor Bach 24, Manchester Sound Control 25.

STRAY FROM THE PATH

London Camden Underworld November 24, Birmingham Asylum 26, Newcastle Think Tank? 28, Glasgow G2 29, Manchester Sound Control 30, Nottingham Bodega December 1, Southampton Joiners 2.

THERAPY?

London Camden Electric Ballroom December 19. Support: Black Spiders.

THE TREATMENT

London Camden Barfly September 23.

TWENTY ONE PILOTS

O2 ABC Glasgow November 4, Manchester Ritz 5, London O2 Shepherd's Bush Empire 6, O2 Academy Oxford 7, Birmingham Institute 9, London O2 Academy Brixton February 25, 2016.

VANS WARPED TOUR UK

Line-up: Asking Alexandria, Black Veil Brides, Young Guns, Reel Big Fish, Metro Station, Memphis May Fire, Anti-Flag, August Burns Red, Attila, The Word Alive, Ghost Town, Rob Lynch, Fearless Vampire Killers, Forever Came Calling, The Rocket Summer, Frank Carter & The Rattlesnakes, Trophy Eyes, Roam, The One Hundred, In Hearts Wake, John Coffey, Twin Wild, Tigress, Boy Jumps Ship, Creeper, Allusondrugs. London Alexandra Palace October 18.

WE ARE THE OCEAN

Birmingham Asylum November 9, Cardiff Globe 10, Bristol Fleece 11, Norwich Waterfront Studio 12, Leeds Mine 13, Glasgow King Tut's 15, O2 Academy2 Newcastle 16, Manchester Sound Control 17, Nottingham Rescue Rooms 18, London O2 Academy Islington 20.

WEDNESDAY 13

London Highbury Garage October 30 31.

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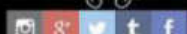
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THE ULTIMATE ROCKSTAR TEST

SHIFTY SHELLSHOCK

CRAZY TOWN

SETH 'SHIFTY SHELLSHOCK' BINZER GOT TOLD OFF BY SHARON OSBOURNE! RATHER HIM THAN US...



ON ROCK 'N' ROLL...
WHO IS THE MOST FAMOUS PERSON YOU'VE EVER HUNG OUT WITH?

"Probably Mick Jagger. A good friend of mine [Resident Evil actress Milla Jovovich] was in town and I went by to talk to her and she was saying, 'I've gotta run, I'm having dinner' and the person who showed up for dinner was Mick Jagger. My dad had actually directed his movie many years ago, so I brought that up. He was a badass, he was super cool."

WHAT'S THE MOST EXTRAVAGANT THING YOU'VE EVER BOUGHT?

"Right after we got our big cheques from when Butterfly went crazy, it was a big flood of money I'd never seen before, so I went into a Cadillac showroom and bought an Escalade straight off the shop floor. It was tricked out 26-inch rims, carbon fibre dash, suede seats... So, obviously it got stolen a year later (laughs)."

HAVE YOU EVER BEEN BANNED FROM ANYWHERE?

"Plenty of places (laughs)! When I was going through a break-up when on Ozzfest, I got us thrown off. We were in North Carolina and I refused to go home, so I went and just hung out in the crowd for the rest of the tour. The fuck-up stayed and partied, but he wasn't wanted there (laughs). I had to go and have this long

talk with Sharon Osbourne. She looked at me and shook her head and said, 'I've seen this all before, I've got my own guy like you!'"

On a level with Ozzy Osbourne... have a thousand rockstar points, Shifty

ON YOUR OWN MUSIC...

WHAT IS THE FIRST TRACK FOLLOWING THE INTRO ON THE GIFT OF GAME?

"Is it Think Fast? No? Fuck! Um... it's Toxic, right? It was a real fun song to write – it was badass, I loved it."

Maybe you should Think Slower next time...

HOW MANY TIMES DO YOU SAY THE WORDS 'BUTTERFLY' OR 'BUTTERFLIES' IN YOUR SONG BUTTERFLY?

"That's a lot of butterflies! I never counted... (Thinks) Actually, it's less than I thought. Is it 12 times? Yeeeah! Well, we sing it once before that four-bar part goes around. Or something. There's maths to it!"

We don't wanna listen back to check, so we'll take your word for this one

WHAT DOES EPIC'S T-SHIRT SAY IN THE BUTTERFLY VIDEO?

"(Without hesitation) Dare To Keep Kids Off Drugs. Which was funny, 'cause we were all on drugs (laughs)! We thought that was great. I think the shirt came from my sister, who was a stylist and found this shirt at a thrift store. I think I took the shirt afterwards and remade it to say Dare To Keep Shifty Off Drugs. That was a crazy time for us, a really surreal moment in time."

Extra points for actually remembering any of that time...



"IF BUTTERFLY HADN'T GOT HUGE, WE'D BE THE BIGGEST BAND IN THE WORLD"

SHIFTY SHELLSHOCK

ON THE HYPOTHETICAL...

YOU DISCOVER A TIME MACHINE THAT WILL TAKE YOU 10 YEARS INTO THE FUTURE OR 10 YEARS BACK INTO THE PAST. WHICH DO YOU DO?

"I go back 10 years, absolutely. If you were going through a maze and kept running face-first into walls, and then were given the chance to go back and do it a different way, you'd totally do it. There's so many things I'd change, like the band breaking up. [Crazy Town co-founder] Epic and I were always best friends, and it was such a stupid ego thing we could have fixed if we weren't such bullheaded, crazy kids."

YOU'RE STUCK IN AN ELEVATOR WITH YOUR WORST ENEMY. YOU CAN RECONCILE WITH THEM OR KILL THEM WITHOUT CONSEQUENCE – WHAT DO YOU DO?

"I'd probably throw them around a bit and then make up with them (laughs)! I've tried to let things go more as I get older. I've gotten better at that. But some of the things that upset me the most made me work harder, so it's a double-edged sword. I'm now an older, wiser fuck-up."

YOUR NEW RECORD CAN ACHIEVE HUGE OVERNIGHT SUCCESS, BUT YOU'D HAVE TO BREAK UP IN EXACTLY ONE YEAR, OR YOU CAN TAKE A CHANCE AT A LIFELONG CAREER AND MAYBE FALL FLAT ON YOUR FACE. WHAT DO YOU CHOOSE?

"The career, totally. That's the goal for us now. It doesn't have to be huge, I just want to enjoy life. Before, it was about riding the wave, chasing the dream. Now this is about being happy and taking care of the people I love. It's containing the insanity of being a rockstar. We got so huge before that even I found us annoying. If Butterfly hadn't got so huge, I think we'd be one of the biggest bands in the world right now. I don't mean that in an arrogant way, but if we'd continued steadily, we might never have burned out. But I wouldn't change it for the world."

Ooooh! Someone thinks highly of himself

SPIRITUAL HEADMELTER...

IF REINCARNATION IS REAL, WHAT WERE YOU IN YOUR PREVIOUS LIFE?

"Oh, man. Maybe a stuntman. I think I was Evel Knievel. I've got that insanity in me, that danger, enjoyment of living on the edge. I think I've been sent back to this earth over and over again trying to solve the riddle of life and get this right. And I think I'm getting better and ever closer to that."

There's us hoping you'd say a butterfly... sad face

THE VERDICT **SCORE**
HE MIGHT HAVE BEEN AWAY FOR A WHILE, BUT THIS ROCKSTAR IS BACK! **95%**

THE LEADERBOARD

1	LEMMY	MOTÖRHEAD	99%
1	OSZDY OSBOURNE	BLACK SABBATH	99%
1	ROB HALFORD	JUDAS PRIEST	99%
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5	ICE-T	BODY COUNT	97%
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7	GENE SIMMONS	KISS	96%
8	ALICE COOPER		95%
9	SHIFTY SHELLSHOCK	CRAZY TOWN	95%
10	JOE ELLIOTT	DEF LEPPARD	95%

71	BOB MOULD	HÜSKER DÜ/SUGAR	64%
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